



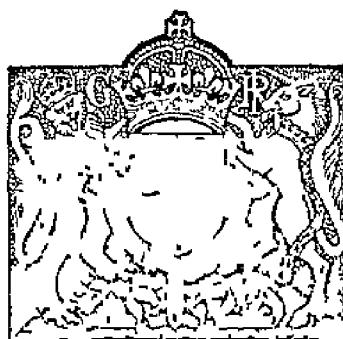
MEMOIRS OF THE  
ARCHÆOLOGICAL SURVEY OF INDIA

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No. 23

THE HAIHAYAS OF TRIPURI AND  
THEIR MONUMENTS.

BY  
R D BANERJI



CALCUTTA GOVERNMENT OF INDIA  
CENTRAL PUBLICATION BRANCH  
1931

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## PREFACE

The idea of writing out the chronology of the Hauhaya kings of Tripuri was suggested to me in May 1919 by Major B D Basu I M S (Retired) of Allahabad at present the Head of the Panini Office and the Editor of the Series of Sanskrit Texts published by that Institution. Major Basu pointed out to me that practically no investigations had been carried out in the whole of the Rewa State since the retirement of Sir Alexander Cunningham. Acting on the suggestion I applied to the late Mr P B Warburton I C S then Political Agent Baghelkhand Agency, and with his help succeeded in revising and exploring all the important Archaeological sites in the Rewa State situated in the northern and southern Parganas. I found it impossible to visit the antiquities in the forest covered tracts lying to the east of this State, but I am deeply grateful for the help received from Mr P B Warburton and his successor in the Baghelkhand Political Agency, Major L J Colvin I A. In the Rewa State my programme was mapped out for me by Dewan Bahadur Pandit Janaki Prasad, M A LL B who had served for a long time under the late Maharaja Venkata Ramana Singh Bahadur, as his Private Secretary and who was working as Home Member of the Council of Regency of the Rewa State in 1920. Pandit Janaki Prasad's intimate knowledge of the State is unrivalled and with his help I was able to discover three unknown dated inscriptions of the Hauhaya chiefs which have helped materially in the construction of the chronology of that dynasty. I am also very greatly indebted to Rai Bahadur B N Zutshi, President of the Council of Regency of the Rewa State in April 1920 for help in various directions connected with my investigations. Finally I am indebted to Sir John Marshall Kt CIE Litt D F S A, for permission to reproduce the text of four of the unpublished inscriptions which are being published in the *Epigraphia Indica* separately.

POONA

4th December, 1922

R D BANLRJI



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# THE HAIHAYAS OF TRIPURI AND THEIR MONUMENTS.

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## CHAPTER I.

### Chronology

IN the beginning of the tenth century of the Christian Era a chief named Kōkkalla or Kol kala, founded a powerful kingdom in the eastern part of Central India in a country which had been formerly ruled over by the Vikūtakas the Pānīrājaka chiefs and the chiefs of Uchchhīlāpī, after the decline and the fall of the Guptas. The earliest notice of this prince is to be found, not in the inscriptions of his sons or grandsons but in those of the descendants of his son in law Krishnarāj II of the Rāshtrakūta dynasty of Mānikhāla. It is stated in the Cambay plates of Govinda IV, the great grandson of Krishnarāj II, that Akilavarsha (Krishna II) married "the daughter of Kōkkalla the ornament of the dynasty of Sabasādījuna (V 13) who became his chief queen and from whom was born Jagattunga (V 14). In the next verse it is stated that 'from the ocean (viz) Rānavigraha son of Kōkkalla who was grave (as the ocean is profound) who was a receptacle of gems (or of excellences) (as the ocean is a store house of gems) who was capable of protecting kings from (their) toes (as the ocean is capable of sheltering mountains from their adiary viz Indri), there was born (a daughter named) Lalāñmī (as from the ocean sprang up the goddess of health) (V 15)'

"She became the wife of that king who had no enemy (and) who was possessed of the ornament (consisting of) fame acquired by Arjuna who had a terrific army (as) Ajatasatru, i.e. Indrakīrti was adorned by ornament (which was) fame earned by Bhūmisena or Tripura (V 16)

"From king Jagattunga there was born a victorious prince son of Lakshmi endowed with valour (as) from the eastern mountain the highest in the world, there rises the sun full of heat (V 17)

"Truly he was Indrāñjī whose arm was thrust forth for the destruction of the partisans of all kings swerving from lawful conduct (and) who was fit to be seen with untrunkling eyes, (as the god Indra) discharged his thunderbolt

to cut off the wings of all mountain's swerving from their motionless condition (and) is fit to be seen by (the gods whose eyrs) do not twinkle (V 18)

That Kokkalla who was mentioned (as belonging) to that family of the illustrious Haihayas who brought down the pride of Dasaanthra (Ravana) had a son named Arjuna pre eminent in virtue His (Arjuna's) son who was exceedingly strong was Ammanideva From him was born Vibumbā as Lakshmi (was produced) from the ocean and Uma from the lord of the mountains called Himavat (V 20)

To the glorious king Indra was born by that Vibumbā a son the prince named Govindaraja the beauty of whose form excelled that of Kuma<sup>1</sup>

Further it is known from the Kharida plates of Kaldaraja II of the Saka year 894 that Jagatunga the son of Krishnaraja II married two daughters of his maternal uncle Sriukaragana named Lakshmi and Govindamba From Lakshmi was born Indra III who succeeded his grandfather Krishn II and from Govindamba was born Amoghavarsha III who came to the throne after his nephew Govinda IV the son and successor of Indra III Amoghavarsha III married Kundikadevi a daughter of Lavarajideva I the grandson of Koldaladeva I who had succeeded to the Chedi throne after his father Mughdhatunga Prisiddhadvaya

Thus three kings of the Rashtrakuta dynasty of Manyakheta married the daughters of the Chedi kings of Dahali and the later Rashtrakuta princes were all descended from Kokkalla I on their mother's side The earliest inscriptions of the Chedi dynasty which contain references to the founder Kokkalla I are the Bilhani inscriptions of the rulers of Chedi and the Benares plates of Karna From the Bilhani inscription which gives a detailed account of the origin of the dynasty which ruled the eastern part of Central India for four hundred years it is known that the Haihayas were descended from the moon (V 7)<sup>2</sup>

In the 8th and 9th verses there is a mention of Sahasrajuna who was born in the same family After Sahasrajuna the first prince mentioned is Kokkalladeva Six verses are devoted to him in this long inscription out of which four have no historical value In the 16th verse it is stated And when the elephants of his army while he occupied the slopes of the Vindhya exerted with rut were breaking (the trees) the forest with its swarms of birds unmelodiously chirping cried out as if with pain

Having conquered the whole earth he set up two unprecedented columns of his name in the quarter of the pitcherborn (Agastya) that well known Krishnaraja and in the quarter of Kuvera Bhojadeva a store of fortune (V 17)

Four verses are devoted to Koldalladeva in the Benares grant of Karna in which it is stated that he was born in the Haihaya lineage (V 2) that he protected Bhoja Vallabha Sri Harsha the king of Chitrakuta and Srikrishna (V 7) and that he married the princess Natta of the Chundella family (V 8) The late Professor Kielhorn while editing the Benares plates of Karnadeva

<sup>1</sup> Ep. a apf. & Id. on 1st 111 pp. 43 44

<sup>2</sup> Ibid. fol. II p. 255

made the following remarks about verse 7. According to verse 7 the hand of this prince Kokkalla granted freedom from fear to Bhoja Vallabharaja the illustrious Harsha who is described as the sovereign of the Chitrakuta and to the king Sankarigana. It does not seem difficult to identify these four contemporaries of Kokkalla. From verse 17 of the Bilhar inscription we know that Kokkalla having conquered the whole earth set up two unprecedented columns of his fame — in the south the well known Krishnaraja and in the north Bhoja deva and in commenting on that passage I have already adopted Sir A. Cunningham's suggestion that the former of these sovereigns can only have been the Rashtrakuta Krishna II who married a daughter of Kokkalla the king of Chedi and who reigned from A.D. 872 to about A.D. 911 and the latter Bhojadeva of Kanauj for whom we have the dates A.D. 862, 876 and 882. Now Krishna II also bore the name of Krishnavallabha and it is therefore clear that the Bhoja and Vallabharaja of the present inscriptions are the Bhojadeva and Krishnaraja of the Bilhar inscription. The proper identification of the illustrious Harsha is suggested both by the circumstance that he is called the sovereign of Chitrakuta and by the fact to be mentioned below that Kokkalla's wife was a Chandella princess for as Chitrakuta is a well known locality of Bundelkhand which was ruled over by the Chandellas Harsha must be the Chandella Harshadeva the successor of Rahula and predecessor of Yasovarman. It is true we have no absolutely certain date for the reign of Harshadeva but since he apparently had dealings with Kshatripadeva of Kanauj for whom we have the date A.D. 914 and as his grandson Dhingadeva was on the throne in A.D. 954 he undoubtedly must have ruled about A.D. 900 and most certainly have been a contemporary of Krishnavallabha. Lastly the Samkrigana of our inscription I believe to be Kokkalla's own son (also called Ranaviraha) whose daughter Lalshuni was married to Krishnavallabha's son Jagattunga. One of the Ratnapura inscriptions tells us that the Chedi ruler Kokkalla had eighteen sons of whom the first born was ruler of Tipuri while the others became lords of mandalas and it does not seem at all improbable that Kokkalla already during his life time may have assigned part of his dominions to Samkrigana one of his younger sons to be governed by him independently. With all these coincidences I can only endorse the conclusion arrived at by Sir A. Cunningham that the reign of Kokkalla who as we shall see below was Kokkalla I may be fixed with certainty at the period between 860 and 900 A.D.<sup>1</sup>

The opinion expressed by Dr. Kielhorn in 1894 is liable to certain modifications in the light of discoveries made during the last quarter of a century. In the first place the known dates of Amoghavarsha I range from 817 to 877 A.D. while those of his son Krishnaraja II also known as Alalavarsha Subluttunga from 902 to 911 A.D.<sup>2</sup>. Thus there is a long gap between the known dates of the father and the son. This gap is rather unusual in the first part of the rule of the Pushtis but when their power was

in the ascendant in the Deccan and shows that there were internal troubles or quarrels about the succession after the death of Amoghavarsha I. It was probably about this time that Kokkalladeva I assisted Krishnaraja II, who had already become or subsequently became the former's son in law. It is not possible yet to express my opinion as to how Kokkalla founded his own kingdom in the north. But very probably he assisted Krishnaraja to ascend his father's throne when he had acquired a principality for himself. The genealogical table given below shows the intimate relationship which subsisted between the Hajhayas of the Chedi Country and the Rashtrakutas of Manyakhet.<sup>1</sup>

The next point of importance is the connection between the Chedis and the Gurjara-Pratiharas of Kannauj or Mahodaya. The disputes about the chronology of this dynasty of kings have been settled during the last two decades by recent discoveries and the best account is to be found in a long paper by the late Dr V. A. Smith.<sup>2</sup> It is now impossible to admit that the Bhoja whom Kokkalla planted in the north as a pillar of victory was Bhoja I, grandson of Nagabhatta II. The certain dates of Bhoja I range from 838-882 A.D. and the late Dr V. A. Smith assigned an approximate reign of fifty years (840-890 A.D.) to this prince. It is also known now that Bhoja I had his capital at Kannauj where it was removed from Billamla (modern Billawali) in the desert country. It is therefore next to impossible to admit that Bhoja I was assisted to the throne by Kokkalladeva I. Bhoja I was succeeded on the throne by his son Mahendrapala I in whose time the eastern limit of the Gurjara empire extended as far as the heart of Bengal.<sup>3</sup> After his death he was succeeded by his son Bhoja II whose existence is proved by his mention in the grant of Vinyadapala issued in V. S. 988-931 A.D.<sup>4</sup> In this grant it is stated that Bhoja II was the half brother of his successor Mahipala I. Mr V. A. Smith assigns a very short reign to this prince (908-10 A.D.). It is therefore evident that Bhoja II of the Gurjara-Pratihara dynasty of Kannauj was a contemporary of Krishnaraja II of the Rashtrakuta dynasty of Manyakhet. Most probably there was a struggle for the succession after the death of Mahendrapala I when Kokkalla I succeeded in raising Bhoja II to the throne by crushing the opposition.

Of the other princes mentioned in the Benares plates of Kainadeva Harshadeva is no doubt the Chittadella Harshadeva the ruler of the country around the Chitrakuta Mountain who was related by marriage to Kokkalla I. Dr Kielhorn identified Semaragupta with Kokkalla's son of the same name which is not convincing in the absence of any other proof. A chief named Saankaragupta is mentioned in an unpublished Buddhist inscription of the tenth century A.D. discovered at Kasira in the Gorakhpur District and now in

<sup>1</sup> See Appendix A p. 116 below.

*Journal of the Royal Asiatic Society* 1890 pp. 53-76, 247-87.

<sup>2</sup> *Bengal or Bengal Museum* 10, 1910-21, Part II, pp. 11-12.

the Lucknow Museum<sup>1</sup> and this chief appears to be the same person as that to whom Kokkalla I extended the hand of protection

The real cause for which Krishnadeva II required the assistance of Kokkalla deva appears to have been his wars with the Eastern Chalukyas and the Rishtrakutas of Gujarat. We learn from the Ideru plates of Vishnuvardhana VI that Vijayaditya III surnamed Guna<sup>2</sup> who at the instigation of the Lord of the Rattas after conquering the king of the Gangha countries who was famous for his unequalled array of elephants, cut off the head of Mangi in battle and thus obtained honour by the great prowess. After leading away the terrified and the afflicted by the Lord, totally burnt his enemy's city.<sup>3</sup> The translation does not contain the name of the enemy but the text specially mentions Krishna<sup>4</sup>. Commenting on this passage Dr Fleet stated 'L tells us that 'challenged by the Lord of the Rattas, he conquered the unequalled Gangas cut off the head of Mangi in battle and frightened the firebrand Krishna and completely burnt his city'. The killing of Mangi and the burning of the city of Krishna are also spoken of in M<sup>5</sup>. M is a grant of Vishnuvardhana VII, surnamed Chalukyabhuma II, discovered at Paganvarum in the Madras Presidency. In this grant Vijayaditya is stated as one who was famous for the killing of Mangi and the burning of a place called Kiratipura. According to Dr Fleet Kiratipura is a mistake for Krishnepura.<sup>6</sup> The Krishna in question must be the Rashtrakuta king and the city must be Malkhed. There seems to be another reference to him in U.

U is another grant of Vijayaditya VI surnamed Amuri II<sup>7</sup> which states that King Vallabha did honour to the arms of Vijayaditya III. And it is probable in connection with some earlier event of this reign involving on this occasion a defeat of the Eastern Chalukyas that we must understand the statement in the Sirur inscription that worship was done to the Rashtrakuta Amoghavarsha III by the Lord of Vengi.<sup>8</sup> According to the Ideru plates Krishna himself was frightened and his city burnt by the Eastern Chalukya king Vijayaditya III. According to the 13th verse of the Cambay plates of Govinda II the enemies of Alavarsha harassed by his prowess abandoned their shields (Khelaka) and their swords along with the leaders of their circles. The editor of the Cambay plates wrongly identifies Khetaka with Mayekheta.

After Amoghavarsha I the throne was occupied by his son Alavarsha (Karttikeya II) of whom verse 13 says that his enemies abandoned the city of Khetaka which in my opinion is here meant to denote Mayekheta itself the capital of the Rashtrakuta princes. There is no authority for Dr Bhandarla's identification of this Khetaka with Mayekheta the capital of the Rashtra kutas. Khetaka is very well known to be the modern Kara and has been

<sup>1</sup> Paragraph 2 of Vol. XIII pp. 103-4  
<sup>2</sup> Ins. in a ms. 1063 Vol. XIII p. 43

<sup>3</sup> Rd. 1

<sup>4</sup> Rd. 1 Vol. XI p. 102

<sup>5</sup> Rd. 1 Vol. XIII p. 12

<sup>6</sup> Rd. 1 Vol. XI p. 103-4

<sup>7</sup> Paragraph 1 of Vol. III p. 15

<sup>8</sup> Ins. in a ms. Vol. XI pp. 10-43

mentioned in several copper plates of the kings of Valabhi —(1) Lamsidi plates of Siladutta III G E 350<sup>1</sup> and the (2) Sondi plates of Sil Aditya V issued from Khetala<sup>2</sup>. We find the word Khetala also in the Dinsam plates of Karbaraja of Sal a 738<sup>3</sup> the Baioda plates of Dhruvula I of the Sal a year 751<sup>4</sup> and the Cambay plates. The editor of the Cambay plates of Govinda IV understood the difficulty of the identification proposed by Iim and in a foot-note he states. Verse 13 is also susceptible of another interpretation. Khetala may be taken to denote the modern Kuit and the term *mandala* to refer to the surrounding district. If so the verse must be understood as containing an allusion to Krishna II's having supplanted the subordinate branch of the Rashtrakuta dynasty reigning at Khetala. But the word *pariyakta* implies that Khetala before it was occupied by his enemies was under the sway of Krishna II and that when it was so occupied i.e. by his prowess compelled those enemies to evacuate it. But the Rashtrakutas of the subordinate branch did not occupy Khetala and the surrounding district at any time during Krishna II's reign but were ruling over it long before Iim. Again the word *ahita* as applied to these tributary Rashtrakutas does not seem to be appropriate. They are referred to as *Sukhala Rashtrakutas* when their rebellion against Amoghavarsha I is mentioned (*Ind Ant*, Vol VII p 183 and Vol XIV p 199). Again they are spoken of as *bandharas* when their disaffection to, ords the Gujarat Rashtrakuta prince Dhruva II is alluded to (*Ind Ant* Vol XII p 164). But in no case is the word *ahita* or its synonyms used to denote them. For these reasons the second interpretation does not commend itself to me as easily as the first suggested in the text. The latter is much more probable because we know that Maynilata was once occupied during Krishna II's life time by the Eastern Chalukyas who can with propriety be called his *ahitas* inasmuch as they were the mortal enemies of the Rashtrakuta dynasty<sup>5</sup>. The subtle arguments adduced by the editor of the Cambay plates are absolutely unnecessary. It is immaterial to consider whether Khetala was being ruled by the Rashtrakutas of the subordinate branch for a long time before Krishna II or not. The word *pariyakta* simply denotes that they were obliged to evacuate this city during the reign of Krishna II. The word *ahita* may be applied indiscriminately to all mortal enemies and an agnate may be a more bitter enemy than the non agnate. It is certain that Prof Bhandarkar has not produced any reliable evidence in support of his proposal to identify the Khetala mentioned in the Cambay plates with Maynilata and therefore the proposed identification may be rejected. The Rashtrakutas of Gujarat had rebelled against Amoghavarsha I the father of Krishna II and it is evident that the trouble with the subordinate branch of the family continued right up to the time of Krishna II. Sometime during this reign these Rashtrakutas of the subordinate branch were compelled to evacuate Khetala.

<sup>1</sup> *Epgrapha India* Vol IV p 76

<sup>2</sup> *Journal of the B B R A S* Vol XI p 33.

<sup>3</sup> *Id* Vol XX p 185

<sup>4</sup> *Ind Antiquary* Vol XII p 197

<sup>5</sup> *Epgrapha Ind*, Vol VII p 29 note 3

the modern Kaira by Krishna II. There is therefore clear evidence of two distinct wars during the reign of Krishna II. One of these is the war during which the Eastern Chalukya King Vijayaditya III advanced so far west as Manyalheti and burnt it. It is even now uncertain whether the city burnt was Manyakaltri itself or some other town named Karinapurna. The late Prof Kielhorn was inclined to support the latter view. The statement in the Ideru plates however seems to indicate that the city burnt by Vijayaditya III was the capital of Krishna. Kolkalla I of the Chedi dynasty must have come and supported his son in law during these troublesome times when he was at war both on the northern and southern frontiers of his kingdom. The long interval between the known dates of Amoghavarsha I (817-77 A.D.) and those of the son Krishnaraja II (902-11 A.D.) indicates a troublesome period when the Rashtrakuta King was at war with his neighbours. We do not know anything about the relationship of Bhoja II of Kanauj with Kolkalla I but most probably he was also a son in law of the Chedi King. Nothing is known about the extent of either the reign or the dominions of Kolkalla I. He is not referred to in recently discovered inscriptions of the Chedi dynasty such as the Golaiwa plates of Kannadeva<sup>1</sup> in which the genealogy begins from Lalshimana raja the great-grandson of Kolkalla I or in the Kharha plates of Yash Kannadeva<sup>2</sup> where the genealogy begins from Yuvaraja II son of Lalshimoraya.

The Benares plates of Kannadeva state that Kolkalla I married Nattidevi of the Chandella lineage (V. 8). He was succeeded by his son who is named Prasiddhadhvani in the 10th verse of the Benares plates. The same personage is called Mugdhatunga in the Bilhar inscription. From him then was born Mugdhatunga than whom nobody is more exalted in the three worlds and who, desirous of conquering the quarters when he had overthrown the enemies what country did he not make his own? (V. 18) Six verses are devoted to him in the Bilhar inscription out of which the last two convey some important historical details about this prince. To Malava his thoughts wandered because it is there that the wives of the sea are playing because it is there that wind is blowing which causes the Kerali women to sport because there the serpent is stealing the fragrance of the tree (V. 22)<sup>3</sup>. Now it is a far cry from the Chedi country to Malaya. Evidently Mugdhatunga Prasiddhadhvani had taken part in some of the southern expeditions of his brother in law Krishna II. The long wars of Krishna II with the Eastern Chalukyas of Vengi are well known and reference has already been made to the burning of the capital of the Rashtrakutas by Vijayaditya III. After Vijayaditya III Krishna II overran the country. He the assailant of the universe Sri Vijayaditya reigned over the country of Vengi for forty four years. After that the Province of Vengi was overrun by the army of the Ratta claimants as if by dense darkness on the setting of the sun<sup>4</sup>. The war evidently continued for a long

<sup>1</sup> *Epigraphia Indica* Vol. XI p. 122-46

<sup>2</sup> *It. d.* Vol. XII pp. 95-7

<sup>3</sup> *It. d.* Vol. I p. 66

<sup>4</sup> *Indian Antiquary* Vol. XII p. 92

time as after the Rashtraluta occupation of Vengi Vijayaditya III's successor Chalukyabhuma I claimed to have conquered Krishna Vallabha i.e., the Rashtraluta Krishna II. The details of the actual war in the Malaya Country or the name of the prince with whom it was fought are not known to us yet.

The next point of interest in the Bilhari inscription is the conquest of a place named Pali from the king of Kosala. Having conquered the lines of country by the shore of the eastern sea and having taken Pali from the lord of Kosala having uprooted the dwellings of enemies one after another, he was a most splendid master of the sword (V 23)<sup>1</sup>. This village, Pali is evidently the same as the modern village of this name, 27 miles from Bilaspur in the Central Provinces. The lord of Kosala mentioned in this case appears to have been one of the Somavamsi kings of Mahalosala or Southern Kosala who are also called the Guptas of Mahalosala<sup>2</sup>. An inscription of the other branch of the Chedis or Hathayas of Ratnapura mentions that Kokkalla I had eighteen sons of whom one was made the lord of the Kosala *mandala*. In the race of these Hathaya Princes was born a ruler of Chedi the illustrious Kokkalla an image of the god of love whence all derived delight by whom (being) on earth in order to measure his own fame how much it might be this— of (?) Tritasaurya was sent up high into the universe (V 4). He had eighteen sons who destroyed the enemies as lions do elephants (and) who increased. The first born son among them afterwards was ruler of Tripuri and he made the remaining brothers lords of Mandalas<sup>3</sup> (V 5). It may thus be seen that the Ratnapur inscription of Jayalladeva I corroborates the statement of the Bilhari inscription of the rulers of Chedi because in the next verse it is stated that Kalingaraja a descendant of one of the younger brothers of Mugdhatunga Prasiddhadravala conquered southern Kosala. The race of one among these younger brothers in the course of time obtained an unequalled son Kahngaiaja a tree of prowess grown large by the water of the eyes of the wonders of his enemies who in order not to impoverish the treasury of Tritasaurya abandoned the ancestral land and acquired by his two arms this country Dakshina Kosala.

Nothing else is known about the eldest son of Kokkalla I who evidently is Mugdhatunga Prasiddhadravala. He was succeeded by his son Balaharsha about whom also nothing is known from any other inscription except the Benares copper plates of Karmadeva. All other inscriptions including the Bilhari inscription omit his name. In the Benares plates he is described only in one verse in which it is stated that he became a king leaving no doubt therefore, as to the fact that he had succeeded his father on the throne. Balaharsha was succeeded by his younger brother Yuvrajadeva I about whom the following facts can be gleaned from the Bilhari inscription — From him was born that

There  
was a  
King.

<sup>1</sup> Ratnapur inscription of Jayalladeva I Epigraphia Indica Vol I pp 32-37

observer of prudent behaviour, Keyuruvursha who fulfilled the urgent wishes of the minds of the women of Gaudi who was a deer to sport on those pleasure hills—the breasts of the damsels of Karnata (and) ornamented the foreheads of the women of Liti who engaged in amorous dalliance with the women of Kasmu (and) was fond of the charming songs of the women of Kalinga (V 24) Up to Kailas the intensely bidious friend of Purus play and up to the noble eastern mountain over which the sun shines forth near the bridge of the waters and as far as the western sea too the valour of his arms brought endless anguish on hostile people' A Khajuraho inscription mentions the fact that Yasovarma once defeated the Chedis She bore to him that frontal ornament of princely families the illustrious king Yasovarman who was a sword to (cut down) the Gaudas as if they were pleasure creepers equalled the force of the Khasas (and) carried off the treasure of the Kosalas before whom perished the Kasmira warriors who wearied the Mithilas, (and) was as it were a god of death to the Mivas who brought distress on the shameful Chedis who was to the Kurus what a storm is to trees (and) a scorching fire to the Gurjars<sup>1</sup> (V 23) This conflict between Yasovarman and his relations the Chedis may have taken place at the time of the succession to the throne of Yuvarajadeva I There is no doubt about the fact that Yuvarajadeva himself was a powerful prince who had carried the Chedi arms to other countries He had moreover fortified himself by marrying his daughter to Amoghavarsha III of the Rashtrakuta dynasty of the Deccan Vijambi a daughter of his cousin Arumanadeva, who was a son of Arjuna one of the younger sons of Kollalla I had married Indra III, the grandson of Krishnadeva II who himself was born of a grand daughter of Kollalla I The marriage of the daughter of Yuvarajadeva I Kundalakshi is mentioned in the Khurda plates of Kakharaja II of the Saka year 894<sup>2</sup>

With the exception of the synchronism between Yuvarajadeva I and his son in law Amoghavarsha III no certain dates of the former have been discovered yet Now Amoghavarsha III was a grandson of Krishnadeva II and therefore a younger brother of Indra III He succeeded his nephew Govindaraja IV whose certain dates range from 918 to 933 A.D. for Amoghavarsha III himself there are two certain dates 937 and 939 A.D. It may therefore safely be admitted that Yuvarajadeva I came to the throne in the second quarter of the tenth century A.D. His first war was with the Gaudas i.e. with the Pala of Bengal About this time the Pala kingdom or what was left of the empire of Dharmapala was in the hands of the weak successors of Narivarma Pala namely Rajapala II and Vigrahapala II Most probably Rajapala II was a contemporary of Yuvarajadeva I A reference to Yuvarajadeva I's war in the Cauda country is to be found in the Surga inscription of the Siva abbot Prabodhavarsha where 'aquatic jewels and water forts of the Gauda country are mentioned The war in the Kainetic country referred to probably took place when Amoghavarsha III the son in law of Yuvarajadeva I succeeded his

<sup>1</sup> Khajuraho inscription of V S 1011 *Epigraphia Indica* Vol. I p. 125-23

<sup>2</sup> *Indian Antiquary* Vol. VII p. 76

nephew Govindaraja II. The reference to the Yuvarajad vis wars in Lata in Gujarat and in Kashmir are more vague. It cannot be determined as yet who held Gujarat at this time. Most probably it was held by a subordinate branch of the Rashtrakuta family but no inscriptions of this collateral branch dated in the first half of the tenth century A.D. have been discovered. In Kashmir the kings who reigned in the second quarter of the tenth century are Chalravarman (923-33 A.D.) Suravarman I (933-934) Samihvardhan (935-36 A.D.) Chalravarman (936-37 A.D.) Unnattavanti (937-39 A.D.) Suravarman II (939 A.D.) and Yasishvara (939-48 A.D.). But the Rupatwangini does not mention any war during this period with the rulers of the Chedi country.<sup>1</sup>

During this period Central India was convulsed by the wars between the Rashtrakutas of Manyekheta and the Gurjara Pratiharas of Kannauj. It is stated in the Cambay plates of his son Govinda IV that Indra III occupied Ujjayini crossed the river Yamuna and devastated the city of Mahodaya in Kannauj. The courtyard (of the temple of the god) Kalapriya (became) uneven by the strokes of the tusks of his rutting elephants. His steeds crossed the unfathomable Yamuna which rivals the sea. He completely devastated that hostile city of Mahodaya (also the highly prosperous city of his enemy) which is even today greatly renowned among men by the name of Kusasthala (also a spot of mere Kusa grass). (V. 19) This statement in the Cambay plates of Govinda IV is not an empty boast about Indra III as Narasimha a feudatory of Indra III pursued the Gurjara king Malapala I who was no other than Mahipala, the son of Mahendrapala as far as the confluence of the Ganges. According to the *Karnataka Sabdamanasana* by Bhatta Kalankadeva Narasimha snatched from the Gurjara king's arms the goddess of victory whom though desirous of keeping he had held too loosely. Mahipala fled as if struck by thunderbolts staying neither to eat or rest nor pick himself up while Narasimha pursuing bathed his horse at the junction of the Ganges and established his fame.<sup>2</sup> The conquest of the Gurjara capital by the Rashtrakuta king marks the beginning of the decline of the suzerainty of the Gurjaras. It was during this time of universal unrest throughout India that Amoghavarsha III gave his daughter Revikamumma the elder sister of Kannaradeva to Krishnadeva III in marriage to Permanadi Butayya or Butuga II of the Western Ganga dynasty and added as her dowry the districts known as the Puhgere 300 the Belvola 300 the Kisukad 70 and the Bage 70. According to the Hebbal inscript on this marriage took place during the reign of Krishna II<sup>3</sup> but the spurious Sidi plates of Butuga say that this marriage took place when Amoghavarsha III was in the country of Dahala in the very city of Tripuri. His younger brother possessed of prosperity and wealth acquired by his own arm went to the glorious Baddegga the favourite of the earth in the country of Dahala, and then being of the most excellent understanding wedded his daughter.

<sup>1</sup> Stein *Kalhana's Chronicles of the Kings of Kashmir* Vol. I pp. 102-104  
Epigraphia Indica Vol. VII pp. 38-43

<sup>2</sup> *Karnataka Sabdamanasana* ed. ed by Lewis Morris, p. 26

<sup>3</sup> Epigraphia Indica Vol. IV pp. 300-303-354

along of a verity with the maiden eloquence at Tripuri (L 48)<sup>1</sup> According to the Deoli and Kothad plates of Krishna III of the Rashtrakuta dynasty this Butuga called Bhutarya was placed on the throne in the place of Rechamalla I by the former prince. The interference of Krishna III in the affairs of the Western Ganga kingdom appears simply to be due to the fact that Butuga or Bhutarya was the brother-in-law of the Rashtrakuta king. The statement of the Hebbal inscription that Krishna II Alavurshu was alive and reigning when Butuga surnamed Satyavalka Kongumurunman was married to the daughter of Amoghavarsha III is impossible to believe because Krishna II ceased to reign before Saka 836=914 A.D. and there are no certain dates for Krishna II after Saka 833=911 A.D. Krishna II then must have died some time between 911 and 914 A.D. Krishna III must have placed Butuga on the throne of the Western Ganas after he succeeded his father Amoghavarsha III i.e., some time after Saka 850. The actual event is mentioned in plates which were issued in Saka 812 and 880. This marriage cannot therefore have taken place in the life time of Krishna II because the succession of Butuga II to the Western Ganga kingdom must have happened some time between Saka 850 and Saka 862 (933-40 A.D.) over twenty years after the death of Krishna II. A Kannarese inscription discovered at Jura in the Mather State confirms the statement of the Deoli and Kothad plates. This inscription is now used as a model of a modern house. Its characters are South Indian and its language Kannarese. Its object according to the late Rao Bahadur H. Krishna Sastry is to record all the *vradas* of Krishna III. It is certainly the northernmost record in the Kannarese language and was found in a place about one thousand miles to the north of Kannarese speaking tracts in South India. Most probably it formed part of a pillar of victory set up by King Krishna III to mark the northernmost limit of his campaign after defeating the Huihaya king of Tripuri. Numerous fragmentary records of Krishna III have been found in the western part of the Central Provinces which formed part of the Rashtrakuta kingdom and of the ancient kingdom of Malava but even these are about two hundred miles south of Jura.

It is not known what part the Chedi kings played in the wars between the Rashtrakutas and the Gurjaras. This long war did not terminate with the reign of Indra III as Krishna III claims to have inflicted a defeat on the Gurjaras of the north. Yuvarajadeva built a large number of temples at Bungi and at other places a detailed account of which will be found in Chapter II. He married a lady of the Chalukya family named Nohil a daughter of Avanivarma. Yuvaraja I was succeeded by his son Lalitavarman of whom we possess only one inscription which is the earliest record of this dynasty. This inscription was discovered on a stone at Kuntaln a village in the Muirwa subdivision of the Jalsulpore District in the Central Provinces. From this record we learn that the minister of Yuvarajadeva I was a Brahmin of the

<sup>1</sup> *Ind. Antiquary* Vol. III pp. 19-18.

<sup>2</sup> *Descript. of Inscriptions in the Central Provinces and Berar by R. P. Dandekar* p. 1.

Bhāratvāja *gotra* named Bhākamisra. His son, Sōmēsvara, was the minister of Lakshmanarāja. We also know from this record that the name of Lakshmanarāja's queen was Rūhada and that he had a son named Sankaragana, whom we know from other inscriptions to have succeeded Lakshmanarāja in the Chēdi kingdom<sup>1</sup>. We learn from the Bilharā inscription that Lakshmanarāja defeated the Lord of Kōsala and made an offering of an image of the *Nōgo* Kāliya, worked with jewels and gold, which he had obtained from the Prince of Odia<sup>2</sup> to the god Sōmēsvara. He is also stated to have bathed in the sea and worshipped Sōmēsvara, which is Sōmanātha near modern Verawal in Kathiawad<sup>3</sup>. The lord of Kosala mentioned in the Bilharā record may be either the lord of Southern Kōsala, i.e., the so-called Guptas of the Central Provinces or it may be the Gurjara king of Kanauj. In this particular case the lord appears to have been the Gurjara-Pratihara king of Kanauj, because Lakshmanarāja is referred to in the Kahla plate of the Kalachuri Sodhadēva of V S 1134. In this record it is stated that Sōdhadēva was descended from a younger son of Lakshmanarāja, who had conquered the Svatapada country<sup>4</sup>. In this record it is stated that Lakshmanarāja succeeded his elder brother who conquered Kālañjara. The name of this elder brother has not been discovered as yet. Lakshmanarāja is referred to in a verse in the Benares plates of Karnnadeva but no historical information is to be derived from it. The next mention of Lakshmanarāja is to be found in the Goharwa plates of Karnnadeva, where it is stated that Lakshmanarāja defeated the Vangalas the king of the Pāndya country, despoiled the lord of the Lāta country, i.e. Gujarat defeated the lord of the Gurjaras and was worshipped by the heroes of Kīsmīna<sup>5</sup>. This statement in the Goharwa plates is corroborated by the almost contemporary Bilharā inscription and therefore cannot be disregarded. The statement in the Kahla plates also corroborate the theory that Lakshmanarāja fought with the Gurjara king of Kansuj, who is referred to as the king of Kōsala in the Bilharā inscription. At this time Lakshmanarāja seems to have placed one of his sons in charge of a tract of country conquered from the Gurjaras to the north of the Gāndekī from whom the Kalachuris of Kōsala were descended. The dynasty lasted till the rise of the Gāhadavālas of Kanauj, after which nothing more is heard about it. The word *Vangala* no doubt means Bengal proper and the reference is to a war with the Pala king of that country. This raid also, like the raid of Yuvarāja dēva must have happened during the occupation of Magadha by the Pratihāra-Gurjaras, when the Pala kingdom was confined to Bengal proper, during the reigns of Rājyapala Gopāla II and Vigrahapāla II. It is not known who was the king of Gujarat at this time. A separate reference to Gujarat and another to the king of the Gurjaras shows that a portion of Gujarat had at that time

<sup>1</sup> *Epigraphia India* Vol II pp 174-79

<sup>2</sup> *Ibid* Vol I pp 260-268

<sup>3</sup> *Ibid* Verso 61

<sup>4</sup> A country of this name is mentioned in a newly discovered copper plate grant of one Ya-overnman a feudatory of the Paramara king Bhup I of Mālava. The grant is not dated

<sup>5</sup> *Ibid* Vol XI p 129

slipped away from the control of the Gurjaras. The kings of the Gurjaras at this time appear to have been some of the numerous weak successors of Mahipala I i.e. (a) Devapala who was reigning in 948 A.D.<sup>1</sup> and in 961 A.D.<sup>2</sup> (b) Mahipala II who was reigning in 950 A.D. and is known from a mention in the Bayana inscription of the Yadava Queen Chitralekha of the year 1 S 1012<sup>3</sup> (c) a third prince was Vijayipala the son of Mahipala I who is known from the Rajor inscription of 1016 V.E.=960 A.D.<sup>4</sup>

Lakshmanaraja had two sons and at least one daughter. The sons were Sankaragana and Yuvarajadeva II while the name of the daughter was Bontha devi who was married to the Western Chalukya king Vikramaditya IV. This relationship is mentioned in the Kauthem plates of Vikramaditya V. Lala II the son of Bonthadev who defeated and overthrew the last Rashtrakuta king reigned for 24 years from Saka 890=913 A.D. Lakshmanaraja can therefore be said to have reigned in the second quarter 10th century A.D. With the exception of this synchronism no further data for fixing the date of Lakshman raja are available at present. It is stated in the Bilhar inscription and the Benares plates of Karna that Lakshmanaraja was succeeded by his son Sankaragana but this prince is omitted in the genealogy given in the Goharwa plates of Karnadeva. Sankaragana is also mentioned in the Kantalai stone inscription of his father's minister Somesvara. No historical facts can be gleaned about this prince from the Bilhar inscription or the Benares plates of Karna. Another short inscription which was incised during the reign of this prince was discovered by Cunningham at Chhoti Deon in the Jubulpore District.<sup>5</sup>

Sankaragana was succeeded by his younger brother Yuvarajadeva II who is known as the moon of the Chedi country (*Chedi Gandra*). No details are available about the reign of this prince in whose reign the Bilhar inscription of the rulers of Chedi was chiselled but he is mentioned in the Benares and Goharwa plates of Karna and the Kharha plates of Karna's son Sasaharana.

A period in the chronology of the kings of the Chedi dynasty has been reached when their power was at its lowest ebb. Sankaragana his brother Yuvarajadeva II and the latter's son Kolalladeva II appear to have confined their attentions to the country around their capital Tripuri. Vilpatraja II of the Paramara dynasty of Malava claims to have conquered Yuvaraja II in battle and occupied Tripuri the Chedi capital. Who (Valpatraja II) conquered Yuvaraja (Yuvaraja II) and slaying his generals as victor raised on high his sword in Tripuri.<sup>6</sup> According to the Karambel inscription of Java simhadeva Yuvarajadeva II is said to have worshipped Somesvara after having conquered all the cardinal points. This is evidently a confusion the compose

<sup>1</sup> *Epigraphia Indica* Vol I p 1

<sup>2</sup> *Ibid.*

<sup>3</sup> *Annual Progress Report of the Archaeological Survey of India Western Circle for the year ending 31/31 March 1910* p 42

<sup>4</sup> *Epigraphia Indica* Vol III p 1

<sup>5</sup> *Comptograph Archaeological Survey of India Vol XXI Part I p 17 Pl XXVII*

<sup>6</sup> *Udayagiri Pictures of the Kings of Malava Epigraphia Indica Vol I p 33*

of the *prasasti* having misapplied the epithets applicable to Yuvarāja I to his grandson Yuvarāja II. Another defeat of the Chedi kings is recorded in the Miraj plates of Jayasimha II. In verse 29 it is stated that Tailupa II defeated the Hunas, Mālavas and Chēds.<sup>1</sup> This verse is omitted in the Nilgund plates of Vikramāditya VI.<sup>2</sup> As Tailupa was Lakshmanarāja's daughter's son he must have been the contemporary of his maternal uncle Yuvarāja II whom he defeated. According to an inscription from Mahoba, Vidyādhara of the Chandella dynasty is said to have been worshipped by Bhōjīdēva, i.e. Bhōja I of Mājava and Kalachūri-Chandria who is perhaps the same as Chēdi Chandia i.e. Yuvarāja II.<sup>3</sup> The Bilharā inscription was incised during the reign of Yuvarāja II and thus period represents the highest pinnacle to which the influence of the Saiva ascetics in this country had attained. Kōkkalla II the son and successor of Yuvarāja II, is mentioned in the Benares and Goharwa plates of Kārnādēva, the Khanha plates of Yasaharmadēva, the Bhītaghāt inscription of Alhanūlēvi and the Karanbel inscription of the time of Jayasimhadēva. But in none of these inscriptions is any information of historical importance, regarding this prince, to be found.

Kōkkalla II was succeeded by his son and successor Gāngēyadēva, the founder of the empire of the Chēdi kings. Unfortunately for us, only one inscription of this prince has been discovered up to date and this inscription too has not been properly edited. It is incised on the *asaghapatta* of a *linga* in the bed of a river at Piawan, in the northern part of the Rewa State, a place difficult of access even now, as it is far from road and railways. Two things are certain that this inscription contains a date and the name of the king Gāngēyadēva. The date has been read as (Kalachūri Chēdi) Samvat 789=1038 A.D. According to the mutilated inscription from Mahoba now in the Lucknow Museum, Gāngēyadēva was a contemporary of Vijayapāla of the Chandella dynasty, the son and successor of Vidyādhara and the grandson of Ganda. The date of the end of Gāngēyadēva's reign is known from the Benares plates of his son Karna, according to which the first annual Śāddha ceremony of Gāngēyadēva was performed by him on the second day of the dark half of Phālguna a Saturday of the Kalachūri year 793 and the grant given on the ninth day of the same month, a Monday, corresponding to 18th January 1042 A.D. It must then be admitted that Gāngēyadēva was ruling in the first half of the 11th century A.D. It was about this time that Rājyapāla, the successor of Vijayapāla and Rājyapāla's successor Trilōchanapāla were ruling at Kanauj. The defeat of Rājyapāla at the hands of Mahmud has been described by the late Dr. V. A. Smith. Rājyapāla is no doubt the same as Rai Jaipal of the Muhammadan Historians.<sup>4</sup> In 1018 Sultan Mahmūd after sacking Mathurā invested Kanauj. Rājyapāla lacking courage to defend his capital made little or no resistance and presently tendered his submission. "Mahmud having

<sup>1</sup> *Epigraphia Indica* Vol. XII, pp. 311-12

<sup>2</sup> *Ibid.* p. 152

<sup>3</sup> *Ibid.* Vol. I p. 219

<sup>4</sup> Elliott's *History of Ind. & A.* Vol. II pp. 11-46

become master of all the seven forts in a single day gave his soldiers license to plunder the city and take as many prisoners as they desired. Those inhabitants who had not either escaped or been reduced to slavery were put to the sword and the temples were destroyed but the city as a whole was not razed. In the spring the Sultan in his wonted fashion returned to Ghazni with his spoil and captives.

Ganda the Chandel raja of Jejukabulhi and Kaliñger was indignant at the want of spirit shown by Rajyapala who had submitted tamely to the foreigner, withdrawn from Kanauj and moved his court to Beni on the other side of the Ganges.

"The rulers of several other Hindu States sharing the dissatisfaction felt by Ganda formed an alliance with him for the purpose of punishing the recreant Rajyapala. The allies who included Arjuna, the Kacchwaha raja of Gwāhor placed themselves under the command of Vidyadhara, the Chandel crown prince, son of Ganda captured Kanauj and slew Rajyapala. These events must have taken place in the hot weather of 1019 A.D. after the departure of the Sultan and before the break of the rains. The dishonoured throne of Kanauj and Beni was then occupied by Rajyapala's son Trilochanapala, who continued to reside at Beni".

In this manner the supremacy of the Gurjara Pratiharas came to an end. Trilochanapala is the last known descendant of Bhoja I who reigned at Kanauj. The disappearance of the last remnants of the Gurjara Pratihari Empire of Northern India appears to have been hastened by Gangyadeva who seems to have overthrown the last prince of that dynasty. No historical information about Gangyadeva can be obtained from the Benares copper plate of his son and successor Kairava but in the Soharwa plates of Kairava it is stated that Gangyā dēva had imprisoned the king of the Kira country, had defeated the Kuntalas, had conquered as far as the sea of Utkala and vanquished the king of Anga (V 17).<sup>1</sup> In the Kharsha plates of his grandson Visalaksha it is stated that "His son was Gangyādēva, a thunderbolt falling on the heads of enemies (and) with smiling eyes (and) with his two arms surpassing the length of a city bar (V 18). The crest jewel of crowned heads he became famous under the name of Vikramaditya wishing to run away from whom with dishevelled hair (the king of Kuntala) who was deprived of his country, came to possess it again (V 11). When fond of residing at the foot of the holy fig tree of Pravāga, he had found salvation there together with his hundred wives his son Kairavadeva honoured the quarters with the pearls from the frontal globes of the majestic elephants of his enemies cleft by his sword (V 19)".<sup>2</sup> The same verses are to be found in the Jubbulpore plate of the same prince where the name Kuntala was instead by Prof. Kielhorn. Both the Kharsha and the Jubbulpore plates mention definitely that Gangyadeva was fond of residing at the holy *Alshaynata* at Pravāga.

<sup>1</sup> *Journal of the Royal Asiatic Society*, 1880 p. 8

<sup>2</sup> *Prayagha Indica* Vol VI p. 130

<sup>3</sup> *Ibid* Vol XII p. 230

<sup>4</sup> *Ibid* Vol II pp. 26

at Allahabad, proving that Gāngēyadēva's kingdom extended as far north as the Ganges and showing that, at some time of their reigns, Rājyapāla or Trilochanapāla had lost all hold over the country to the south of the Ganges. The statement of the Goharwa plate proves definitely that Gāngēyadēva had taken prisoner the king of the Kīra country *i.e.* of the Kangra Valley to the north east of the Punjab. We have no corroboration for this statement in any other inscription, but if it is true, then the Kīra country most probably marks the north western limit of Gāngēya's kingdom, showing that he had possessed himself of the whole of the dominions of the Gurjara Pratihāras. It is certain that Gāngēya also conquered the eastern provinces of the Gurjara-Pratihara empire, as a corroboration of this statement is to be found in the Goharwa plates and the colophon of a manuscript of the *Ramāyaṇa* now in the collection of the Darbar Library at Kathmandu in Nepal. This colophon states that it was copied during the reign of the *Gaudadvaya*, the illustrious Gāngēyadēva, in Tirabhukti, in Samvat 1076=1019 20 A.D.<sup>1</sup> Some scholars, particularly Mr R. P. Chanda, refuse to believe that this Gāngēya was the Gāngēyadēva of the Chedi dynasty and we inclined to refer him to a local dynasty of kings of Tirhut or Nepal. But in view of the statement in the Goharwa plates, it is doubtful whether any other identification is possible. From the date in this manuscript it will be evident that Gāngēyadēva was a contemporary of Mahipala I of Bengal and Rājyapāla of Kanauj and may have helped in the dethronement or murder of the latter, for his submission to Sultan Mahmud of Ghazni. From Mr Hirralal's successful decipherment of the name *Kuntala* and the translation of the 11th verse in the Jubbulpore plate, it is now evident that Gāngēya conquered the Kuntala country and gave it back to its former king. "If I have correctly interpreted verse 11, there is an allusion to the conquest and restoration of the Kuntala country to its king by Gāngēyadēva. This kingdom included the Banavasi, Hāngal, Pūligere, Belvola, Kundī, Belgaum, Kisukad districts, etc. in the Hyderabad State and the Bombay Presidency and seems to have been the raiding ground of the neighbouring kings in the same way as the old Chakrakotya in Bastar. The Chālukya king Tailapa claims to have subjugated it about 973 A.D., Kulottunga Choladeva I is recorded to have defeated the Kuntala king about 1070 A.D. and a century later Ballala II of the Hoysāla dynasty established his supremacy over that country."

"It appears that after Tailapa's raid Kuntala was raided by Gāngēyadēva. This must have been done before 1049 A.D., as at that time Gāngēya had ceased to reign. The subjugation of a kingdom so far away from Tripuri indicates the greatness of its virtors at that time. It is such bold enterprises which seem to have prepared the way to the conquest of Telangāna by Gāngēya's son Karmadēva, who assumed the title of *Tulaknagodhipati* or Lord of Trīkālīnga." The 11th verse of the Kharha plates is supported by the 17th verse of the Goharwa plates of Barnna and therefore is not an empty boast of the composer of the *prāśasti*. The permanent occupation of Prajaga or

<sup>1</sup> Catalogue of Sanskrit Manuscripts in the Darbar Library of Nepal p. 18 and No. 1079 (EHA, 24)

<sup>2</sup> *Pragritika Indica* Vol. XII, p. 203

Allahabad by the Chedi Kings is further proved by the issue of the Benares plates of Karna at the end of the first year of the reign of that prince from Prayaga itself<sup>1</sup>.

With the exception of the short inscription on the *li* *ma* of Piawan in the Rewa State no other record of this redoubtable monarch has been discovered as yet and consequently further information about the rise of the Chedi power is not available at present. More light is thrown on Gangayadēva and his doings by the inscriptions of his son and grandson. The undated Chandella inscription from Mahoba from which we learn that the Chedi king Gangayadēva was a contemporary of the Chandella king Vijayapala states: When Gangayadēva who had conquered the world perceived before him (*vis*) terrible one the lotus of his heart closed the knot (*i.e.* the flower?) of pride in battle.<sup>2</sup> According to the calculations of the late Dr J. G. Fleet Gangayadēva died on the 22nd January 1041 A.D. He was succeeded by his son Karna the most important figure in this dynasty of Chedi kings. Gangayadēva issued gold and copper coins in his name after the type of later Gupta gold coinage.<sup>3</sup>

If Gangayadēva had left any vestige of the once powerful and rule empire of the Gurjaras Karna wiped it away. It is stated in the Basahi plates of the Galadvīla king Govindachandra that Chundradeva came to the rescue of the earth when on the death of king Bhoja and king Karna the world became troubled.<sup>4</sup> The Bhoja mentioned in this grant is no doubt Bhoja I of the Pratihara Gurjara dynasty and Karna, the king of the Chedi dynasty. Therefore there cannot be any doubt about the fact that Karna had himself once ruled over Kanuj. Karna was a mighty conqueror. About his conquests there is of course no reference in the Benares plates. The Goharwa plates devote 11 verses to Karna but there is no information of historical interest in them. Similarly no information of historical importance is to be found in the two known inscriptions of Karna's son and successor Yaśikarna deva. More information is available from the Bharighat inscription of the queen Alka devi the wife of Karna's grandson Cayalanna. It is stated in this inscription that: While this king of unprecedented lustre gave full play to his heroism the Pandya relinquished violence the Kurala gave up his arrogant bearing the Kunga entered the path of the good the Yanga trembled with the Kalunga the Kira stayed at home like a parrot in a cage (and) the Hunu left off being merry (V. 12).<sup>5</sup> In the Karanbel inscription of Jaya simha the great grandson of Karna it is stated that he was waited upon by the Chedi Kunga Hunu Guuda Gurjara and Kira princes.<sup>6</sup> These statements are not empty boasts because a corroboration of the facts is to be

<sup>1</sup> Dr. K. L. Komā has acknowledged subsequently that the inscription on the Benares plate is for Rewa or Allahabad and the place from which the grant was issued was Prayaga and not Srīsaṅga—*Epigraphia Indica* Vol. V Appendix p. 58 no. 2.

<sup>2</sup> *ibid.* Vol. I pp. 219-220.

<sup>3</sup> V. 1. See the Catalogue of Coins in the Indian Museum Calcutta Vol. I pp. 24-5.

<sup>4</sup> *Indra Antyagart. Vol. VI* pp. 10-20.

<sup>5</sup> *Epigraphia Indica Vol. II* p. 117.

<sup>6</sup> *ibid. Antyagart. Vol. VIII* p. 97.

found in inscriptions of other dynasties. According to the Nagpur *prasasti* Udayaditya of Malava, who was ruling in 1080 A.D. is said to have freed the land from the dominion of Karnna who joined by the Karnatas had swept over the earth like a mighty ocean<sup>1</sup>. The reference to Karnna in this inscription has been but imperfectly understood hitherto. It has not been recognised that the disastrous end of the reign of Bhoja I was due to the conquest of Malava by Karnna. It was recognised by Dr. Keilhorn who stated in 1894, that In verse 32 the poet intimates that Bhojadeva's end was unfortunate and he relates that during the troubles which then had befallen the realm Bhojadeva's relative Udayaditya became king when he had become India's companion and when the realm was overrun by floods in which its sovereign was submerged his relation Udayaditya became king delivering the earth which was troubled by kings and taken possession of by Karnna who joined by the Karnatas was like the mighty ocean this prince did indeed act like the holy Boar. The same fact is no doubt referred to in the 19th verse of the Udaipur *prasasti* of the kings of Malava where it is stated that Seeing the Karnatas the lord of Latu the king of Gurjaras the Thruslikas chief among whom were the lord of Chedi Indianatha and Toggala and Bhuma conquered by his merceries alone his Jereitary warriors thought only of the strength of their arms not of the number of fighters. The lord of Chedi apparently Karnna appears to have led this confederacy of kings against Bhoja I of Malava and finally conquered the entire kingdom. Though the Udaipur *prasasti* claims a victory for Bhoja I over the lord of Chedi the statement in the Nagpur *prasasti* is clearly significant. The Indraratna mentioned here appears to be the same prince who was defeated by Rajendra Chola I in his northern expedition<sup>2</sup>. There cannot be any doubt about the fact that for the time being Karnna overthrew the Paramaras of Malava and annexed that kingdom.

The neighbouring kingdom of the Chandellas seems to have been conquered by Karnna before the conquest of Malava. The defeat of the Chandellas and their absorption in the Chedi kingdom are acknowledged in the Ajaigadhi rock inscription of Viravarmman. In that race there was a ruler over the earth whose fame is sung by the Vidyadharas (who was) the pitcher born (Agastya) in swallowing that ocean Karnna (and) the lord of creatures in creating anew the kingdom—the illustrious Kartivarmman (3 3)<sup>3</sup>. In the undated Chandelli inscription from Mahoba it is stated that Kartivarmman conquered Lakshmi karna. Just as Purushottami (Lakshmi) having produced the nectar by churning with the mountain (Mandara) the rolling (mill) ocean whose high waves had swallowed many mountains obtained (the goddess) Lakshmi together with the elephants (of the eight regions) he (viz. Kartivarmman) having acquired fame by crushing with his strong army the haughty Lakshmi army whose

<sup>1</sup> Epigraph a Ind. et. Vol. II p. 189

<sup>2</sup> Ib d pp. 185 193

<sup>3</sup> Thrumala Inscription So. 1 Ind. an. Inscriptions Vol. I Nos. 67-68 pp. 98-100 Epigraphia Indica Vol. IX pp. 209-3

<sup>4</sup> Epigraph a I diez Vol. I pp. 527-28

armies had destroyed many princes obtained splendour in this world together with elephants (V 26)<sup>1</sup> This *Lalshikha* has been identified by Dr F. Hultzsch with Karna of the Chedi or Hauhava dynasty and has also brought to notice the mention of this historical incident in the prologue of Krishnamisra's famous drama the *Prabodhachandrodaya*. This drama was acted before Kirtivarman at the command of his general, a Brahmana named Gopala who had just vanquished Karna and again placed Kirtivarman on the throne. Karna is mentioned thrice in the prologue —

(1) In a Sanskrit verse the importance of which was first recognised and its bearing explained by General Cunningham — He (i.e. Gopala) having overcome the strong Karna caused the rise of the illustrious king Kirtivarman, just as discrimination having overcome strong delusion gives rise to knowledge<sup>2</sup>

(2) A passage in Sanskrit prose says of Gopala that he strove to re-establish the sway over the earth of the kings of the lunar race which (may) had been uprooted by the lord of Chedi who was as terrible as the fire at the end of the world to the multitude of all princes. Here the expression 'lord of Chedi' refers to Karna and the 'kings of the Lunar race' to the Chandellas.

(3) A lengthy Prulit passage says that Gopala having crushed the ocean like army of Karna obtained the splendour of victory in little just as Madhumatham (Vishnu) having churned the milky ocean obtained (the goddess) Lakshmi<sup>3</sup>.

In this inscription as well as the *Prabodhachandrodaya* there are clear evidences of the fact that Karna had practically assimilated the whole of the Chandella kingdom before the time of Kirtivarman and that this kingdom was restored to the Chandella dynasty during the later part of Karna's reign. It has been stated above that Vijayapala of the Chandella dynasty was a contemporary of Karna's father Gangeva. Therefore Vijayapala's successor Devavarmman must have been the prince who was deprived of his kingdom by Karna and whose brother Kirtivarman was restored by the prowess of his Brahmana general Gopala. Similarly the grammarian Hemachandra eulogises Bhimadeva I of Anahilapataka for having conquered Karna in battle. According to Merutunga's *Prabandha chintamani*<sup>4</sup> Karna combined with Bhima I of Gujarat and Bhoja I of Malwa succumbed to this joint attack. Prof. Kielhorn doubts the accuracy of Merutunga's statement. For the Chedi inscriptions do not even hint that Karna worked the destruction of the most famous monarch of the eleventh century. Nor does Hemachandra who wrote his *Dnyansraya* about 150 years before Merutunga's times say that Bhima I had a share in Bhoja's reverses though otherwise he is anxious to place Bhima's military exploits in the best possible light. It seems strange that the Chedian court poets and older Gujarati writers should both have forgotten to

<sup>1</sup> Epigraphia Indica Vol I pp 219-22

<sup>2</sup> Ed p 279

<sup>3</sup> Prabodhachandrodaya p 22 ff A. K. Forbes Ed. al. p 65 ff (q. citab. Kielhorn in Epigraphia Indica Vol I p 279 note 4)

notice an event which must have reflected so much glory on the ancestors of their patrons ?

For some unknown reason the writers of the Chēdi inscriptions, for example the Goharwa plates of Karnna and the Jubbulpore and Kharhī plates of his son Yasahikarnna omit all references to the exploits of Karnna. The inscription on the Benares plates of Karnna may be neglected, as it was incised in the second year of his reign, very probably before he started on his campaigns. The details about Karnna's campaigns are to be found in the inscriptions of the time of Karnna's grandson, and great grandson i.e the Bhera-ghat inscription of Gayākarnna's queen Alhanadēvi and the Karanbel inscription of Gayākarnna's son Jayasimha. In the latter inscription there is a reference to the king of Gurjara<sup>2</sup> who is apparently the king of Gujarat and not the Gurjara Pratihara king of Mahodaya or Kanauj, the Mūrala country which is the same as Kērala or Malabar, the Kunga country which is the same as the Kongudēsa,<sup>3</sup> corresponding to the modern districts of Salem and Coimbatore in the Madras Presidency, the Vanga country, which is Eastern Bengal together with Kalinga (Orissa) and Kira (Kangra valley). The Karanbel inscription of Jayasimha mentions the kings of the Chōla, Kunga, Hūna, Gauda, Gurjara and Kira countries. Therefore the Kunga, Hūna and Kira kings are mentioned in common in both inscriptions. The Kira country is no doubt modern Kangra and the Hūna country modern Panjab. It may be mentioned in this connection that Karnna married a Hūna princess named Avalladēvi. The Bhera ghat inscription mentions the Pāndya, Kērala, Vanga and Kalinga kings in addition.<sup>4</sup> No reliable information is available about the state of the Pāndya kingdom at this time. The Kērala country was attacked by Karnna's father Gāngēyadēva. There is a corroboration of Karnna's war in Eastern Bengal in the Belava copper plate inscription of Bhōjavarmadēva, where it is mentioned that Jitavarmman, the grandfather of the donor married Virasī, a daughter of Karnna. The marriage must have taken place after Karnna's campaign in Eastern Bengal. About Kalinga we have no other definite information except the fact that Karnnadeva took the title of *Trilalungādhīpati*. The Karanbel inscription of Karnna's great-grandson Jayasimha mentions three other countries in addition viz the Chōla, Gauda and Gurjara kingdoms. The Gurjara prince is Bhimadēva I of Gujarat. More reliable evidence of Karnna's campaigns in Gauda &c in Bengal is available, being recorded by two contemporary witnesses one of whom was Atisa or Dipankara Śrījñāna the famous Buddhist missionary, who went from Bengal to convert Tibet. The occurrence of the name of a king called Karnna in Tibetan literature was recorded by that pioneer of Tibetan investigations the late Rai Sarat Chandra Das Bahadur, C.I.E., in an article on the life of Atisa. It remained, however, for the late Mr. Monmohan

<sup>1</sup> *Ibid*, p 222

<sup>2</sup> *Indian Antiquary*, Vol XVIII pp 216 28

<sup>3</sup> *Ibid* p 216, *Archaeological Survey of Southern India List of Antiquarian remains in the Presidency of Madras* Vol I, p 193

<sup>4</sup> *Epigraphia Indiae* Vol II pp 11 12

<sup>5</sup> *Ibid* Vol XII pp 49 49

Chakravarti to identify this Karna with king Karna of the Chedi dynasty. In editing the Krishnadvarka temple inscription of Nayapala Mr Chakravarti pointed out that Atisa mediated between Nayapala and the king Karna and that the title King of Karnya seems to be the translation of the Sanskrit word *Karnyaraja* a mistake for *Karna-rama*<sup>1</sup>. Rai Bahadur Sarat Chandra Das found the following information about Nayapala and his war with Karna in Tibetan records —

‘ During Atisa’s residence at Vajrasana a dispute having risen between Nayapala king of Magadha and the Tirthika<sup>2</sup> king of Karnya of the west, the latter made war upon Magadha. Failing to capture the city, his troops sacked some of the sacred Buddhist institutions and killed altogether five (men)

Afterwards when victory turned towards (Nayapala) and the troops of Karna were being slaughtered by the armies of Magadha, he took the king of Karnya and his men under protection and sent them away. Atisa caused a treaty to be concluded between the two kings. With the exception of the articles of food that were destroyed at the time of war, all other things which had fallen in the hands of the parties were either restored or compensated for<sup>3</sup>. This was only the first campaign of Karna against the king of Gauda. The second campaign took place during the reign of Vigrahapala III the son and successor of Nayapala. This campaign is mentioned in the unique history of the later Palas the *Ramacharita* of Sandhyavaramandir. In the commentary of this work it is stated that Vigrahapala III though he had conquered Karna in battle did not uproot him i.e. deprive him of his kingdom and that Karna’s daughter Lauvanasi was married to Vigrahapala III. There cannot be any doubt about the identity of this Karna mentioned in the commentary of the *Ramacharita* as it is expressly stated in the same commentary that this Karna was the king of Dabala<sup>4</sup>.

According to the researches of Dr Kielhorn the certain dates of Rajendra deva Parakesarivarman range from 1052 to 1062 A.D.<sup>5</sup> and therefore he must have been the contemporary of Karna in the earlier part of the reign of the latter. Another chief of the Chola dynasty i.e. Virarajendra Rajakesarivarman was reigning between 1062 and 1067 A.D.<sup>6</sup> and therefore was also a contemporary of Karna. It is possible that this prince who was ambitious enough to have campaigned in the north and boasts in one of his inscriptions<sup>7</sup> of having recovered Kalyanabija was the king of the Chola country who was defeated by Karna. It is evident from the tone of the Chola records about the Chedi war that they suffered a reverse at the hands of Karna. The Cholas came into contact with the Chedis along the eastern coast as Virarajendra Rajakesarivarman is stated to have expelled Devananda and

*Journal of the Asiatic Society of Bengal* Part I 100 p. 194

<sup>1</sup> This term is generally applied to Jain in Buddhist literature

<sup>2</sup> *Journal of the Buddhist Text Society* Vol I p. 9 Note

<sup>3</sup> *Commentary* Verse 9. *Memoirs of the Asiatic Society of Bengal* Vol III p. 71 ibid Vol I p. 80

<sup>4</sup> *Epigraphia Indica* Vol III App II pp. 90-93 No 12

<sup>5</sup> *ibid* p. 23 No 15

<sup>6</sup> *South Indian Inscriptions* Vol III No 63 p. 200

other *Sāmantas* from Chakrakötta<sup>1</sup> This place is mentioned in the Tirumalai rock inscription of Rājendrachōla I<sup>2</sup> and is also called Chakrakotya at the present day, being situated in the Bastar State of the Central Provinces,<sup>3</sup> which lie in the southern part of the Chēdi Kingdom, ruled by the collateral branch of the family known as the Hrahayas of Retnayapura. Chakrakotta is mentioned in an inscription of Kulottunga Chōla I, discovered at Tiruvorriyur, where it is stated that the Chōla king conquered the king of Dhārā at Chakrakotta and took possession of the eastern country.<sup>4</sup> This king of Dhārā must be Lakshmaditya, son of Udayāditya, who restored the Paramāra kingdom, as Kulottunga Chōla I ascended the throne in 1070 A.D. and the known dates of Udayāditya range from 1059 to 1090 A.D.<sup>5</sup> Regarding Kērala we do not possess any definite information as to who was reigning in that province in the middle of the eleventh century A.D.

Karṇa's campaigns in the Cūla, Pāṇḍya and the Kūrala country appear to have been mere expeditions without any lasting effect, but his occupation of Kānyakubja, his annexations of the Chāndella kingdom and of the kingdom of Mālava are undoubted historical facts proved from other records and from records of the dynasty of the kings, who were uprooted by Karṇa. There is no doubt about the fact that he was a great conqueror and founded a mighty empire for himself in northern India. Kinloch Forbes in his *Rāsmāla* states "At this time a rāja named Kurūn reigned in Dahal land, the modern Tipera, and over the sacred city of Kashee or Benares . . . . One hundred and thirty six longs worshipped at the lotus feet of Karṇa".<sup>6</sup> In his old age Karṇa abdicated in favour of his son Yasahkarṇa, whose accession to the throne took place sometime before the Kalachūri Chēdi year 823=1072 A.D. It is stated in the Kharha plates of Yasahkarṇadeva that Karṇadeva himself performed the coronation ceremony (*Mahābhīrūḍa*) of his son, "Of this law-abiding (son) the father whose acts were purified by the respect which he had paid to the family priests, performed himself the great inauguration ceremony in the midst of the four great oceans, made resplendent as by a full jar, by the king of mountains and illuminated by the Moon and Sun" (V. 16).<sup>7</sup> Karṇadeva is known from two copper plate grants and two stone inscriptions. The first copper plate grant is dated Kalachūri Chēdi year 793=1042 A.D., which was the second year of Karṇa's reign. This is the grant written on the Benares plates. The object of this inscription was to record the grant of the village of Susi to a Brāhmaṇa named Visvarūpa, who was the son of Nārāyaṇa, the grandson of Vīmana, the great grandson of Maha, a student of the Vāja sāṅkhā and who belonged to the Kusika gotra, by Karṇadeva, who

<sup>1</sup> *Epigraphia Indica*, Vol VIII App II p 23

<sup>2</sup> *Ibid* Vol IX pp 56, 59.

<sup>3</sup> Descriptive List of Inscriptions in the Central Provinces by Rai Bahadur Hiralal, pp 117 143, 150 182 and 183

<sup>4</sup> *South-Indian Inscriptions* Vol III, No 63, p 133

<sup>5</sup> *Epigraphia Indica* Vol VIII App I p 15 list No 17, No 41. See ante p 25 regarding Lakshmaditya's conquest of Tipura.

<sup>6</sup> *Rāsmāla*, pp 68 69

<sup>7</sup> *Epigraphia Indica* Vol XII, p 216

bestowed it after bathing in the confluence known as Veni (Pravaga or Alaka bad) and having worshipped Siva from the victorious camp at Pravaga, on the occasion of the first annual *Shradde* ceremony of his father on the second day of the dark half of Phalguna in the Kalachuri Chedi year 703<sup>1</sup>. The second copper plate is dated in the seventh year of his reign and was discovered at Goharwa in the Allahabad District. In a note on the date of the record the late Dr Fleet wrote 'The record is dated in the administration (*Vyarakhamana*) renowned by the glorious Karna in the seventh year and on the full moon *tithi* coupled with a Thursday, of the month Kartika. Kunadeva's predecessor was his father Gangeyadeva who was reigned we know in A.D. 1030 and for whom we have perhaps also a date in A.D. 1037<sup>2</sup>. For Kunadeva as king we have the date Phalguna Vadi 9 answering to 18 January 4 D. 1042. On that day he made a grant, having bathed in the river Veni on Phalguna Vadi 2 on an occasion which the record mentions as *Samavarsa Shradde* of his father Gangeyadeva'. However in my case the text appears to indicate distinctly not some indefinite anniversary of the death of Gangeyadeva but the first anniversary of his death and it is at any rate fully capable of being understood in this sense. Accordingly Gangeyadeva died on Phalguna Vadi 2=22 January A.D. 1041. The month Kartika in A.D. 1041 was therefore in the first year of Karna deva. The month Kartika in his seventh year came in A.D. 1047. In this year the given *tithi* was connected quite regularly with a Thursday; it ended at about 11 hours 40 minutes after mean sunrise (for Ujjain) i.e. at about 5.45 p.m. on Thursday, 5 November and, being current at sunrise it gave its number to that same day. And this date Thursday, 5 November A.D. 1047 seems clearly to be the date of the record. The inscription on the Goharwa plates records the grant of the village of Chandrapah situated in the Kosimba *pattah* to a Brahmana named Pandita Su Santisumman the son of the Arvachika Mallu and the grandson of the Upadhyayi Shu of the Kaundinya *gotra* and Vajrasaney *salle* by Karna deva on the occasion of the full moon day of Kartika (Kartika *pratipadaasav*) after bathing at the *Aglatirtha*, on the Ganges and after worshipping Siva, in the seventh year of his public appearance according to law or custom (*Karna pratice ayarakharan*)<sup>3</sup>. The terms in which the date of the Goharwa plates is expressed have since been further elucidated by the date of the Rewa inscription of Vapullaka of the Kalachuri Chedi year 812<sup>4</sup>. In the twentieth line of this inscription the year 812 evidently of the Kalachuri Chedi era, is mentioned as being equivalent to the ninth year of the public appearance of Karna. The phrase used in connection with the regnal year is *Samavarsa* 812 *Shrimat Karna pratise ayarakharan ayu narame samavarsi*. The fact that this particular regnal year of Karna began later than the year 792 of the Kalachuri Chedi era is indisputable because if the ninth year of the reign of

<sup>1</sup> *Epigraphia Indica* Vol II pp. 29-30

<sup>2</sup> *Ib. d. 1 of VI* p. 146

<sup>3</sup> *Ib. d. pp. 144-50*

<sup>4</sup> See Appendix C below pp. 130-33

Karna fell in the year 812 the first year must have fallen in the year 803 04 of the same era. Therefore the year seven, which is the date of the Goharwa plates cannot be equivalent to 1047 A.D. It must therefore be admitted, unless the date in the new Rewa inscription is a mistake, that Karna was crowned a second time about eleven years after his coronation, most probably as a *Chakravarthin* monarch, after having annexed the Chandella kingdom, the kingdom of Mūlava and the remanents of the Gurjara-Pratihara empire in the province of Kanyakubja, to his ancestral possessions. The second coronation was styled the public appearance of Karna (*Karna-pralāśa*) according to law (*Vyavaharana*).

This newly discovered Rewa inscription gives the names of some of the battles fought by Karna. Names of battles are very rarely mentioned in Indian inscriptions and more specially so in northern inscriptions. This inscription, the object of which is to record the dedication of an image of Siva, named after the donor, Vapullakēsva and certain grants of land to this god, contains a reference to two battles which this chief Vapullaka had fought under Karna. Unfortunately for us the inscription is very much mutilated and it is not possible to decipher or render any passage completely. It is also therefore impossible to identify the places mentioned therein. The first battle is mentioned in line 10 where there is a reference to a battle which was known among the people as the "Battle of horses" (*Ghotako vigraha*). In the next line another battle is referred to which is called the battle at the foot of the yellow mountain<sup>1</sup> (*Pita-parvata-tale sannare*). In this battle a chief named Trilochana was defeated along with a holy person named Vijala who had the title of *Muni* and who was evidently a *Jama*. Thus chief Trilochana is evidently the same as the Chaulukya Trilochanapāla of the *Lata Dēśa*, one of whose inscriptions is dated Saka 972=1051 A.D.<sup>2</sup> Evidently Vapullaka came against him in one of Karna's campaigns against the king of Gujarat. Nothing else is known about this Trilochana. The new Rewa inscription was incised some ten years later than the Surat plates. The second stone inscription of Karna was discovered by Sir John Marshall at Sarnath in 1906 07. In this inscription, which was incised in the Kalachuri Chāḍī year 810=1058 A.D. Karna is called the master of the three Kabngas (*Trilakshngudhipati*). It records the copying of the *Ashta-sahasrika Prajnaparamita* and some other donation by a lady named Māmakā in the *Dharma chāla prarartana-mahavihara*.

The poet Bilhana records another defeat of Karna in his *Vikramanka-charitra*. It is stated there that Sōmēsva I. Āhavamalla, of the Western Chālukya dynasty of Kalyāṇi attacked the Chāḍī or Dahala and deposed or slew Karna.<sup>3</sup> There is no doubt about the fact that this prince was a contemporary of Karna, because his certain dates range from Saka 966 to 990

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<sup>1</sup> *Indian Antiquary* Vol. XII, p. 202

<sup>2</sup> *Bombay Sanskrit Series, Vikramanka charitra* pp. 27 19 I 102 03

(1044-1068 A.D.)<sup>1</sup> On the other hand his son Somesvara II was on the throne in Saka 990=1071 A.D.<sup>2</sup> The earliest known date of Karnna's son Yashikarna is the Kalachuri Chedi year 823=1071/72 A.D. but as Karnna abdicated in favour of his son it is impossible to state whether the statement of Bilhana is correct or not.

Regarding Karnna's children one son Yasahkarnadeva who succeeded him during his lifetime and the two daughters who were married to the Pala king Vigrahapala III and Yudava king Jayavarman of Eastern Bengal are known. During the later part of his reign Karnna seems to have suffered serious reverses in Gujarat at the hands of Bhima I in Malava at the hands of Udaya ditya who restored the Paramara monarchy and in the Chandella country at the hands of the Brahmana general Gopala who replaced Kirttivirman on the throne of his father. No definite information is yet available about the date of the loss of Kanauj to the princes of the Chedi dynasty. Chandradeva of the Gahadavala dynasty of Kanauj was on the throne in V.S. 1148=1090/91 A.D.<sup>3</sup> The conquest of Kanauj from the Chedi dynasty must therefore have taken place during the reign of Yasahkarna.

Of this prince only two inscriptions are known the Jubbulpore and the Kharha plates. The Kharha plates contain the earliest known date viz the Kalachuri Chedi year 823=1071/72 A.D. Unfortunately the second plate of the Jubbulpore grant which contained the date is lost. According to Prof. Eitelhorn this plate was issued in A.D. 1122 which is the only year in which the *Makara Sankranti* fell on Monday the tenth day of Magha. This year again corresponds to the year 874 of the Kalachuri Chedi era. Rai Bahadur Hiralil, the editor of the Kharha plates is inclined to doubt the accuracy of this calculation. According to him the transcript of the second plate of the Jubbulpore grant contains the date 829 for the inscription which is equivalent to 31st December 1078 A.D. Yasahkarna must have reigned for a very long time because even if we accept the date of the Nagpur Museum transcript of the Jubbulpore plates of this prince as correct there is a gap of seventy three years between this date 829 and the only known date of his son and successor Gayakarna 902. Besides these two inscriptions no other records of Yasahkarna are known. Yasahkarna was defeated and his capital Tripuri sacked by the Malava king Lakshmadeva. This fact is recorded in the Nagpur *prashasti* of Lakshmadeva of V.S. 1161. 'When in the course of an unchecked expedition undertaken in the height of power and under favourable auspices, he had attacked Tripuri and annihilated his warlike spirited adversaries he encamped on the banks of the Reva where his tents were shaded by the creeping plants of pleasure gardens gently set in motion by the breeze from the torrents of the Vindhyas mountains' (V. 30)<sup>4</sup>. During this expedition Lakshmadeva appears to have been defeated by Kulottunga Chola I in Chalrakotta.<sup>5</sup> The only

<sup>1</sup> *Epigraphia Indica* Vol. VIII App. II p. 106

<sup>2</sup> *It.* Vol. 7

<sup>3</sup> *It.* Vol. IX pp. 304-6

<sup>4</sup> *It.* Vol. I p. 193

<sup>5</sup> *Somnath Inscriptions* Vol. III No. 64 p. 135

other mention of this prince in an epigraph is to be found in a grant of King Govindachandra of the Galadavala dynasty of Kannauj. This grant was edited by the late Dr. Fitz Edward Hall in 1862, when the plates were in the collection of the Asiatic Society of Bengal. These plates however, are no longer in the possession of that learned body. Here it is mentioned that Yasahkarnadēva had given a certain village, named Karanda with its tank to the royal spiritual preceptor the Saiva teacher, the illustrious Rudrasiva which village and tank were given to Thalkura Vasishthasurman by Govindachandra in V.S. 1177=1120 A.D.<sup>1</sup> The village granted was situated in the Antavala *Pattala* which may be identified with the Antavedi or the land lying between the Ganges and the Yamuna. Whatever the reason for the confirmation of the grant may be there is no doubt that in 1120 A.D. not only Kannauj but the land between the Ganges and the Jumna also had passed out of the control of the descendants of Karna. The Chandel king Sallalshayavarmman the son and successor of Kirtivumman claims to have defeated the Chēdis evidently Yasahkarna. "From him sprung the prince Sillakshana whose sword took away the fortune of the Malavas and Chēdis" (V. 4)<sup>2</sup>

Yasahkarna was succeeded by his son Gayakarna who is known to us from the Tewar inscription of the Kalachuri Chedi year 902=1151 A.D. The earliest known date of Yasahkarna is 1071 A.D. and the only known date of his son Gayakarna is 1151 A.D. There is thus a clear difference of eighty years between these two dates indicating that when Yasahkarna came to the throne he must have been but a boy and that he and his son Gayakarna together reigned for more than eighty years. As it is known that Karna ascended his throne in 1041 A.D., it has to be admitted that Karna, his son and grandson together reigned for more than 110 years at least a period which gives the abnormal average reign of thirty seven years to each of these princes. About Yasahkarna it is stated in the Jubbulpore and Kharha plates that he defeated the Andhra king and worshipped the god Bhunesvara near the Godavari. "Extricating with ease the ruler of Andhra (even though) the play of (that) lunga were disclosed no man can reverence with many ornaments the holy Bhunesvara passing close to whom the Godavari with dancing waves as her eyebrows sings (his praises) with the seven notes of her (seven) streams sweet like the cries of the intoxicated flamingo" (V. 23). The temple of Bhunesvara has been identified by the editor of the Kharha plates with the temple of that name at Draksharamam in the Godavari District of the Madras Presidency. About this time, the kingdom of the Eastern Chalukyas of Vengi was being ruled by Rājendra Chola II who reigned for forty nine years. He deputed three of his sons, one by one to rule the Eastern Chalukya Kingdom as his deputy<sup>3</sup>. Most probably one of these sons was defeated by Yasahkarna

<sup>1</sup> *Journal of the Asiatic Society of Bengal* Vol. XXVI 1862 pp. 123-24  
Ed. in English Vol. I p. 39

<sup>2</sup> *Ibid.* Vol. VII p. 1116

<sup>3</sup> *Ibid.* Vol. III App. II p. 18 Ans. 30-33

It is stated in the Bheri ghat inscription of Yasihkaranna's daughter in law Alhanadevi that the former had ruled Champaranya. 'From him too h<sup>e</sup> spotless birth the illustrious Yasahil aruru a crest jewel of rulers with a heart free from guile who illuminated the circle of the regions with the moon of his fame which had risen from the devastation of Champaranya (and) who in his generosity enriched all the learned without exception as soon as he set eyes on them' (V 15)<sup>1</sup> This Champaranya has been identified quite wrongly with a tract of country in the Central Provinces. The country which still goes by this name lies to the north of the Ganges and is now included in the province of Bihar. It is still called Champaran and some of its lords issued coins after the Muhammadan conquest of Magadha. During the latter part of Yasahil aruru's reign the collateral branch of the Hauhavas in southern Kosala appears to have become independent. Thus Jayaladeva I is mentioned in an inscription of the Kalachuri Chedi year 866=1114 A D<sup>2</sup>. Another king named Prithvideva II of Ratnapura is mentioned in an inscription found at Kuldia which is dated Kalachuri Chedi year 893=1142 A D<sup>3</sup>. Thus Gavakarna seems to have succeeded only to Dabhi the ancestral kingdom of the Hauhavas of Tripuri i.e. the tract around Jubulpore.

Yasihkaranna's son and successor is known from two inscriptions. The Tewar inscription of the year 902 and the Bheri ghat inscription of his widow of the year 907=1155 A D which proves that Gavakarna had died before that year. It was under Gavakarna that the Chedis lost most of their possessions which had remained to them after the reformation of the Kingdom of Malwa under the Paramaras the Kingdom of Jejulibhutti under the Chandellas the Kingdom of Kasi under the Chidiratris and the secession of Mithi Lester of Southern Kosala under the Muhyavas of Ratnayuri. In the Chidellis inscriptions discovered at Mau in the Jhansi District which are now in the Indian Museum Calcutta it is stated that the King Madanavarma defeated the Chedi King. Before whose name even ever quickly flew the Chedi King vanquished in fierce fight and through dread of whom the king of Kasi always passes his time in friendly behaviour and by whom moreover that ruler of Mithi full of arrogance was quickly exterminated while other monarchs paying the homage to him have enjoyed supreme comfort (V 15)<sup>4</sup>.

Madanavarman reigned from 1129 to 1162 A D and he was therefore a contemporary of Gavakarna and perhaps of his son Narasimhadeva as well. It is therefore probable that the king of the Chedis defeated by Madanavarman was Gavakarna. According to the inscription of the year 902 which was discovered at Tewar the ancient Tripuri, a temple of Siva was erected by a Pasupata ascetic named Bhavabrahman and in this inscription Narasimhadeva is mentioned as the Jaimanya or her opponent<sup>5</sup>. A colossal Tumuliya dedicated

<sup>1</sup> *Rid. Vol. III Apr. II; IS No. 29.23*

<sup>2</sup> A Small Catalogue of Coins in the Indian Museum Calcutta Vol. I p. 24

<sup>3</sup> *Ind. Archaeol. Vol. I, pp. 111-112*

<sup>4</sup> *Ind. Archaeol. Vol. I, pp. 198-201*

<sup>5</sup> *Ind. Archaeol. Vol. VI, pp. 1-11*

during the reign of Gayakarmadeva has been discovered at Bahuribund in the Jubbulpore District<sup>1</sup>. According to the Bhera ghat inscription of Alhan devi Gayakarna married Alhan devi the daughter of king Vijayasimha who was born in the family of Gobinda the Guhilas of Medapata the modern Sisodiyas of Mewar. Vijayasimha was the son of Vanasinha who was the son of Hamsapala. Vijayasimha had married Syamaladevi a daughter of king Udayaditya of Malava (Verses 17-23)<sup>2</sup>. The same information is to be found in lines 15-16 of the unfinished Karanbel inscription of Jayasimha<sup>3</sup>.

Gayakarna's successor was his eldest son Narasimhadeva. In the Bhera ghat inscription of the Kalachuri Chedi year 907=1155 A.D. he is mentioned as the reigning sovereign. The object of this inscription is to record the foundation of a temple of Siva by Alhanadevi the mother of Narasimhadēva and the widow of King Gayakarna with a *matha* or monasteries a hall of study and gardens around them (V 27-28). The queen gave to this god the village of Namaundi in the Jauli *puttala* and the village of Malarapitsaka on the right bank of the river Narmada (*outgo* Narbada or Nerbudda). The management of this temple and its property was given to the Pasupata ascetic the holy Rudrasiva of the Tata lineage<sup>4</sup> who appears to be the same person as that mentioned in the copper plate grant of Govindachandra of the year V.S. 1177=1120 A.D.<sup>5</sup>. Narasimhadeva therefore came to the throne sometime between 1151 and 1155 A.D. The Bhera ghat inscription also refers to Narasimha's younger brother Jayasimha. Narasimhadeva is also mentioned in a votive inscription on the top of a hill called Lelpahad which is also known as the hill of Bharaut (*Bharaut he doigdi*). This record was inscribed in the Kalachuri Chedi year 909=1158 A.D. and records the construction of a water channel by Rātrī Vallaladeva son of the Maharajuputra Kesavaditya of the village of Vadyava<sup>6</sup>. In the Lelpahad inscription therefore there is definite proof of the fact that the land to the south of the river Tons was still in the occupation of the Chedis. Another inscription discovered at Alhaghat which was inscribed in V.S. 1216=1159 A.D. proves that this country was still in the occupation of Narasimhadeva. The inscription records the building of a *guta* called Shatashadila and the construction of the road over it along with the dedication of an image of Ambikā by the Ranaka Cheluhulā son of the Ranaka Jallai<sup>7</sup>.

After this date Narasimhadeva appears to have been succeeded by his younger brother Jayasimhadeva. It is stated in the Rewa plates of the Mahārāma Kirtivarmman issued in the Kalachuri Chedi year 920=1175 A.D. that the descendants of Kurnna were still regarded as the suzerains in the country to the south of the river Tons. At the same time the Rewa grant indicates

<sup>1</sup> C. on gluia—Archæological Survey Reports Vol IX p. 49

<sup>2</sup> Ep. graph. a Ind. on Vol II pp. 12-16

<sup>3</sup> Ind. on A. Treasury Vol. XVIII pp. 216-18

<sup>4</sup> Ep. graph. a India Vol. II pp. 10-17

<sup>5</sup> Journal of the Asiatic Society of Bengal Vol. XXXI 1862 p. 103

<sup>6</sup> Ind. on Ant. & Arq. Vol. XVIII pp. 212-13

<sup>7</sup> Ibid. p. 274

that a change had taken place during the last seventeen years. Grants of land were being issued by a local chief who simply acknowledged the suzerainty of the Chedi kings but did not consider it necessary to obtain the sanction of his suzerain before issuing a grant. In this connection attention may be invited to the Kamauli plates of Govindachandra of Kunawar and the Singara Mahirajaputra Vatsaraja. The Singara chief was probably a feudatory of the Chedis but in V.S. 1191=1134 A.D. his allegiance had been transferred to the Gahadvali kings<sup>1</sup>. The inscription on the plate found at Kankarla records the grant of the village of Ahadapada in the *gattala* of Khandaghat to two Brahmins named *thaluras* Mahaditya and Sivam the sons of the *thalura* Chaturbhuj the grandsons of the *thalura* Gayadhar in the great-grand sons of the *thalura* Tiloclana of the Kausika *gotra* by the Mahendraka Kirtivarman of Kakkardika during the reign of Paramanandavar the lord of the three Kalungas the Maharajadhiraja Paramabhadraka Parvatesvara Jayasimha deva in the (Kalachuri-Chedi) year 926 on Thursday the 4th of the bright half of Bhadrapada at the place where *prandas* had been offered to the Rimali Vatsaraja the father of Kirtivarman<sup>2</sup>. Another inscription of Jayasimhadeva was inscribed in the Kalachuri Chedi year 928=1177 A.D. and records the erection of a temple of Siva by a Brahmin named Kesava during the reign of Jayasimhadeva the younger brother of Jayasimhadeva son of the king Gayadhar. This Kesava was the inhabitant of a village named Sikhi in Malavaka<sup>3</sup>. An unfinished inscription of Jayasimhadeva was discovered at Karimbel near Tewar. According to Prof. Kielhorn the inscription was probably intended to record the erection of a temple of Siva but was clearly left incomplete and is therefore undated<sup>4</sup>.

The last known prince of this dynasty who ruled over his ancestral kingdom of Dahala is Vijayasimha the son and successor of Jayasimhadeva. It is stated in the Kumbli plates of this prince that his mother was Gosiladevi. These plates contain the earliest known date of this prince, i.e. the Kalachuri year 132=1180 A.D. The grant was issued from Tripuri on the Narinanda and records the donation of the village of Chorli in the *damala* *gattala* to a Brahmin named Pawhtri Sudharmamani by the king Vijayasimha after building in the Narinmada at Tripuri. It records the names of the following objects —

The illustrious Malavamati Jayasimhadeva the Sava Acharya and Chief Minister the royal spiritual preceptor Vidyadeva the chief priest (*Malavapurohita*) Pundita Rajadharma the chief judge (*Dharmapradhara*) and *Malavamati* Thakura Lalika the *Mahakapatila* and the chief writer of grants (*Malavapradhan arthadhi*) the Thakura Dasainukha Vatsaraja, the *Malavamati* Vijayashikha Thakkura Purushottama and the *Mahapratihara* Dushas deva. Vijayasimhadeva is also mentioned in three other inscriptions. The first of these is the fragmentary inscription at Gopalpur near Tewar which was noticed

<sup>1</sup> Ep. graphic India Vol. II pp. 131-33

<sup>2</sup> Ind. Ant. Survey Vol. VI, II pp. 90-92

<sup>3</sup> Ep. graphic India Vol. II pp. 18-19

<sup>4</sup> Ind. Ant. Survey Vol. VI, II pp. 90-92

<sup>5</sup> Journal of the Asiatic Society of Bengal Vol. VIII 1839 pp. 141-9 Vol. XXVI 1854 pp. 11-12

by Prof. Kielhorn in 1889<sup>1</sup>. He is also mentioned as the reigning sovereign in the newly discovered Rewa inscription of Malayasimha. This inscription was incised in the Kalachuri-Chedi year 943=1192 A.D. and records the excavation of a tank at the cost of fifteen hundred *tankas*, by one Malayasimha whose paternal grandfather Padmasimha was the minister of Vijayasimha. About his ancestry it is stated in this record that the first person whose name was remembered was Jati, who was a contemporary of Kurnadeva and had won his victory for him. His son was Yasahpala, who was the contemporary of Kurna's grandson Gavakarna. Yasahpala had two sons named Padmasimha and Chandrasimha of whom the former was the minister of Vijayasimha. Padmasimha's grandson Malayasimha was also a contemporary of Vijayasimha. Vijayasimha therefore reigned for a longer period than his father or uncle, as his suzerainty is acknowledged by the Maharanaka Sallakshanavarman<sup>2</sup>, in the single Rewa copper plate grant issued by the latter chief, in the Vikrama year 1253=1195 A.D. This grant also proves that up to 1195 A.D., the suzerainty of Vijayasimha was acknowledged by the feudatory chiefs of Kakaredi, a place which is still existing under the same name on the borders of the states of Panna and Rewa. This is the latest known inscription and the last known date of Vijayasimha<sup>3</sup>. The object of the inscription incised on this plate is to record the grant of the village of Chhidandā in the *pattav* of Kūryavapāla to a number of Brahmanas by the (Ranaka) Sallakshanavarman (son of Kirtivarman who is the donor in the grant of the Kalachuri-Chedi year 926), who had obtained 'the five great sounds', after having bathed at Kakaredi and worshipped Siva on Friday the 7th of the dark half of Margasira of the (Vikrama) year 1253 during the reign of the Pānjabhattirāja Mahārājādhīrāja-Pāramāñesvara Paramamāñesvara the lord of the three Kalngas. Vijayadeva<sup>4</sup>.

It is not known how this dynasty came to an end and whether Vijayasimha was succeeded by any other prince at Tripuri. It is stated in the Rewa plates of the Maharanaka Kumārapala, the grandson of Sallakshanavarman, of V.S. 1297=1240 41 A.D., that on that date the land to the south of the Tons had passed from the possession of the Chedis to that of the Chandellas, as he acknowledges the suzerainty of king Trailokyavarman of that dynasty<sup>5</sup>. What had happened in the forty four years intervening between the grants of Sallakshanavarman and his grandson Kumārapala, we are not yet in a position to state. Jñatrag I or Jñatrapala, the son and successor of Bhillama I of the Yādava dynasty of Dīvagiri, is said to have killed the king of Trikalunga<sup>6</sup> and this may be a reference to the death of Vijayasimha<sup>7</sup>, who was certainly a contemporary of this prince because the former's father, Bhillama I, was reigning in 1191 A.D. and his son Singhama was reigning from 1207 to 1246 A.D.<sup>8</sup>

<sup>1</sup> *Indian Antiquary*, Vol. XI, III, pp. 218-19

<sup>2</sup> It appears that Sallakshanavarman was defeated in battle at Kakaredi by Malayasimha some time before 1192 A.D. the date of the Rewa inscription of that prince, who was himself a feudatory of Vijayasimha. It is probable that some time between 1192 and 1195 A.D. Sallakshanavarman acknowledged the suzerainty of Vijayasimha.

<sup>3</sup> *Ibid.* Vol. XVII, pp. 228-30

<sup>4</sup> *Ibid.* pp. 231-34

<sup>5</sup> *Ibid.* Vol. XII, p. 316

<sup>6</sup> *Epigraphia India*, Vol. VIII, App. II, p. 13

## CHAPTER II

## The Monuments of the Chēdi Country.

By the expression Chēdi country is meant the ancestral dominions of the Hūhāyas of Tripuri i.e. the land round the country of Duhala or the modern district of Jubbulpore including that portion of Central India which lies to the south of the river Tons consisting of the modern States of Nagal Nāhar the eastern part of Panna and the western part of the northern division of the Rewa State. The monuments of this country fall into three broad groups all of which lie partly in the Indian States mentioned above and in the British district of Jubbulpore. The interesting ruins at Bilhar in the Murwāra sub-division of the Jubbulpore District and the circular temple of the Sixty-four Yoggis called the temple of Cāri Śāntī at Bhera ghat in the same district belong to this period of Indian History. There are other temples or rather ruins of temples at Chhoti Deo, Simra Rithi, Badgaon, Nind, Chind etc. all in the Murwāra sub-division and lying in close proximity to the Bīrā Katni section of the Great Indian Peninsula Railway. In the Rewa State the principal ruins of the Hūhāya period are to be found at Curga twelve miles due east of Rewa town and Chandreke twenty nine miles due south of the same place. Scattered ruins have been found in the north at Deotalsi, Sixty-one miles north east of Satna station and at other places also but Curga and Chind alone contain the most important remains of the Chēdi period in the Rewa State. In other parts of the Rewa State remains have been discovered at Bilpur, Amarkantak and Sohagpur. The temples at these places belong to the later part of the domination of the Chēdi or Hāhāya dynasty of Jīpūr. The activities of the builders of the Chēdi period must now be divided into three different groups or parts. The first part begins from the time of Yuvrajadeva I the grandson of Kollāla I and his son the grandsons i.e. Tilshmarāya, Sāmkirāya and Yuvārāya II. Ruins of this period have been discovered at Gungi, Chandreke, Bilhar, Bhera ghat and Chhoti Deo. The second group belongs to the time of Kārūndea and his immediate predecessor and successor. Ruins of this period have been found at Sohagpur, Amarkantak, Baijnath and Maru. Remains of the third group belong to the period of decadence of art in the Chēdi country, the reigns of its last princes i.e. Narasimhadeva I, his son Simhadīva and his son Yuvārāya II.

The ruins of the first and the earliest period are to be found for the most part in the Rewa State i.e. in the northern part of the country over which the kings of the Chēdi dynasty ruled. Isolated ruins have been found in the southern part, such as the inscribed pillar of Sāṅkārīgama at Chhoti Deo in the Jubbulpore District and some portion of the Circular temple of the Sixty-four Yoggis at Bhera ghat. But ancient remains which are still standing

have been found only at Chandrehe and at Gurgi. At both of these places the majority of monuments are to be ascribed to the period of Yuvaraja I. The date of these monuments has been fixed by the inscription discovered at Chandrehe which is still *in situ*, and the inscription removed from Gurgi about a century ago which is now in front of the palace at Rewa.

The remains at Chandrehe consist of a temple of Siva and a monastery. Both of these monuments were noticed by General Cunningham and Mr. Beglar. But as neither of them could read the inscription, which is built into the front wall of the monastery and which supplies us with the date of the temple, they were totally wrong in their calculations. The inscription is in two parts and is inscribed on two separate slabs. According to this inscription Prabodhasiva, a Siva ascetic of the Mattamvuri clan, had built a monastery in the Kalachuri Chedi year 724. As the inscription itself is attached to the monastery there cannot be any doubt that it is this very monastery which was built by Prabodhasiva. The same inscription informs us that the monastery built by Prabodhasiva lay close to the house of gods built by his spiritual preceptor (*Gurukrita-swagarad=ud=anum mathon=unnatum*—V 17<sup>1</sup>). The reference is no doubt to the circular temple of Siva which stands in front and within ten yards of it. This is a clue sufficient to enable one to deduce the correct date of the temple at Chandrehe about which several conjectures have been hazarded by Cunningham and his assistants. The monastery itself was completed in the Kalachuri Chedi year 724=972 A.D. Therefore the temple must have been built, about 25 years earlier, i.e. approximately about 947 A.D. Now 947 A.D. is equal to 699 of the Kalachuri Chedi era and in this connection a votive inscription in the temple should be remembered. This mentions a Yogi named Iamja and the numerals 700. Rai Bahadur Hiralal and others are of opinion that his Chandrehe temple bears an inscription which contains the name of a Yogi named *Magaradha*<sup>2</sup> and the figures 700. The name of this Yogi and the same numerals have been found at many different places, from which fact Mr. Hiralal rightly concludes that one and the same person cannot have visited all of these places in one and the same year. Whatever be the correct interpretation of these votive inscriptions and the numerals one fact remains clear that the date of the building of the Chandrehe temple is very close to the figures attached to the name of this Yogi if the numerals are taken to be a year of the Kalachuri Chedi era<sup>3</sup>. The assignation or the interpretation of this numeral in this votive inscription is certain as the definite statement in the Chandrehe inscription of Prabodhasiva leaves no doubt the fact that the circular temple at Chandrehe was built about a generation before the monastery itself i.e. sometime in the second quarter of the tenth century A.D. about the year 700 of the Kalachuri Chedi era.

<sup>1</sup> See Appendix C p. 119

<sup>2</sup> Descriptive Lists of Ancient Monuments in the C.P. and Berar Nagpur 1916 p. 112

<sup>3</sup> The numerals stand for 700 and the temple was built a year or two before the Kalachuri Chedi year 699 or 947 or 948 A.D.

The structure consists of the *garbhagruha* or the sanctum and a narrow *mandapa* in front of it (Pl. I a and b). The carvings on the temple are not very elaborate neither do they compare favourably with the sculptures on the temples at Sohagpur Daujmath or Mainor. Yet the temple is deserving of special notice because it is the earliest specimen of the peculiar type of temples evolved in this part of the country during the 10th century A.D. It stands on a broad low platform which is rectangular in form with a narrower projection behind. This platform measures 28 m breadth and 46.6 m length. The platform the body of the *garbhagruha* as well as the *Sikhara* of this temple are circular. On the rectangular platform stands the *mandapa* and the *antarnala*. Beglar who discovered this temple and described it for the first time, noticed that it was unique in type. The temple stands on a raised terrace—the terrace however appears to me to be a later addition inasmuch as it is built of materials evidently taken from some other ruined structures and I believe if it could be removed we would find the basement mouldings of the temple extend down a considerable distance and greatly add to the dignity and ornateness of the temple. Supposing then this terrace removed the temple would rise out from the ground level or very near it and look much taller than it does. The floor of the temple internally is much higher than the ground level or the level of the terrace and would have necessitated the existence of a flight of steps in front which would be no small addition to its dignity as it now stands. The temple though elegant is dwarfed firstly by the actual amount of height taken off by the platform and still more in appearance by the height of the platform which is not only greater in proportion to its horizontal dimensions than is pleasing but is greater in proportion to the visible height of the temple on it than its proper subordination to the temple renders necessary and consequently instead of enhancing as it ought to have if it formed part of the original design it detracts not a little from the dignity of the chief object. On these grounds then independently of its being built of materials from other ruins I do not hesitate to consider it an after addition.

In plan the temple is unique the sanctum is circular externally as well as internally the external circle being unbroken into projecting angles and recessed angles as is usual in temples generally nevertheless though waiting in the alternations of light and shade peculiar to these temples it has broader though less pronounced shadows due to the curve of the sanctum and the half tints thus introduced in broad masses is at least as pleasing especially in sunlight as the more violent though infinitely varied alternations in the generality of temples without sunlight it is somewhat deficient in relief it is indeed the only example of its kind I have either seen or heard of and its beauty makes it deserving of study in the absence of the bold angular radial projections which render temples of the Udaypur and Mahola type exquisitely beautiful from the existence not merely of alternations of light and shadow as in the examples at Khajuraho, but of graduated *intensity* of shadow in the alternations due to the varying angles at which light falls on the *radially*

raised projections the deepest shadows here are secured by chiselling out the lower portion of the tower above the basement mouldings into pilasters, with deep sunk narrow intervals crowned by a bold and deep cornice and mouldings and the upper portion of the tower is also formed into a number of facets separated similarly from each other by deep lines running continuously up to the crowning *amalaka*. In addition to this, the facets are elaborately sculptured in the style of the *Lama* temple at Khajuraha and altogether the exterior presents an appearance in which there is not much fault to be found the plain pilasters only need the boldly executed statues of Khajuraha to render this temple as rich in sculptured beauty as they. The temple faces west, and is *Sarva*. It has a mandapa a mahamandapa an antarala and a sanctum or *Begla* noticed that the exterior of the *garbhagriha* was divided into a number of square pilasters by chiselling out intermediate spaces between them. The rim of the *sikhara* seems to have been to represent the temple as being supported by a circular row of pilasters. Just above the round moulding of the face there is a circular row of square pedestals on which these pilasters stand. The shafts are perfectly plain except at two thirds of the height from the bottom where there is a projection shaped as a cornice with lotus petals. Over the top is another broad projection square in section along the edge of which is a row of *larmulhas*. The plain square capital is shallow but very pleasing. Each of these capitals support a portion of the circular *sikhara*. The entire *sikhara* is covered with vertical bands of the *chaitya* window-pattern which terminate in a single triangular *chaitya* window. The artist has fashioned out the *sikhara* in such a way that each of the false pilasters carved out of the body of the *garbhagriha* appears to be bearing the weight of a section of the *sikhara* which itself is slightly convex in shape. This delusion is due to a series of vertical sunken lines which appear on the exterior of the *sikhara*. The stumpy appearance of the *sikhara* is also due to the low position of the *amalaka* which has been placed rather too near the apex of the *chaitya* window pattern ornamentations. In the earlier Khajuraho temples the elegant appearance of the *sikhara* is due to the position of the *amalaka* which in this particular case might have been raised a little higher and reduced slightly in size. The Chandrehe temple looks something like a truncated cone on account of the low position of its *amalaka*. In front of the *sikhara* just over the *antarala* there is a pyramidal structure which is a peculiar feature of all temples in this part of the country. It has been found in the temples at Chandrehe and Gurgi as well as in the southern group of temples at Amaikantak and Sohagpur<sup>2</sup>. This pyramidal structure partly leans on the *sikhara* and consists of a large *chaitya* window on the top of the pyramid with a circular sunken medallion in its centre which is often empty. Below the top *chaitya* window there are one or more *chaitya* windows in front or on the sides and below this a number of sunken panels either empty or containing rosettes on the three sides on the pyramid. In the case of the Chandrehe

Cunningham *Archaeol. & Survey Reports 1st XIII* pp 78

A similar feature is to be seen in some of the Western Chalukyan temples of the Bombay Presidency especially those near the *Godavari* falls in the Belgaum District.

temple there is a large *chaitya* window on the top with a circular medallion in its centre. This medallion contains the bust of a four headed deity. Just below it there is a much smaller *chaitya* window also with a circular medallion in its centre which contains another bust. Below this there are two miniature temples on either side of the pyramid and in front a single sunken panel flanked by pilasters and another similar sunken panel on each side on recessed corners. The sides of the *antarala* both inside and outside are perfectly plain and are constructed in narrow courses of ashlar masonry. The *mandapa* itself is open in front but the sides are enclosed by parapet walls in the shape of high benches with balustrades the backs of which are carved to represent a row of vertical panels placed between circular pilasters. The pilasters of the dado support a vase at the top and have a similar vase at the bottom and an undulating creeper decoration on the shaft. The sunken panels contain arabesque work. Two pillars and a pilaster stand on each side of the *mandapa* being supported on the stone slabs of the bench. These pillars and pilasters are square in shape and carry plain cruciform capitals which support the limpets which are carved with a similar undulating creeper pattern as the shafts above mentioned. The roof of the *mandapa* is tripartite and its exterior is shaped as a pyramid. A narrow but graceful *chhajja* runs along three sides of the *mandapa*. To the north of the *garbhagriha* is a gargoyle shaped like the head of a *nala* through which water escapes from the interior of the *garbhagriha*. The interior of the *garbhagriha* itself is quite plain and circular. A flight of steps in front of the platform on which the temple stands leads from the ground level to that of the platform. These steps appear to have been repaired at some later date. They are eight in number and at present are very much out of repair. Another series of six steps leads from the level of the platform to the level of the *garbhagriha*. A group of sculptures some Jain and some Brahmanical lie in front and inside the *mandapa*. Beglar was certainly mistaken or rather misled by the various repairs at different times to this platform in stating that the platform is later in date than the temple. The rear part of the platform most certainly belongs to the same date as the temple itself. The lines of ornaments were probably never finished and carved stones from some other structure were used at two different dates to repair the rectangular part of the platform. This temple was certainly unique at the date of its discovery by Beglar (1875-76). During the succeeding half a century no other temple of this peculiar type has come to light in Northern India except one other specimen namely that at Gurgi in the Rewa State, which was first noticed in April 1920. Garrick who visited Gurgi six years after the visit of Beglar to Chandrehe mentions a tall temple on the eastern bank of a tank named Bhara pokar<sup>1</sup>. But evidently this is not the temple which was discovered in April 1920 because Garrick does not mention that it is of the same type as the Chandrehe temple or that it is circular in shape. The temple at Gurgi is unfortunately not so well preserved as the temple at Chandrehe. It will be described below along with the other antiquities of that place.

<sup>1</sup> Cunningham Archaeological Survey Reports Vol. XIX p. 88

The only other building at Chandrehe of considerable antiquity is the monastery (Pl II a and b) It stands very close to the temple described above and was constructed by the abbot Prabodhisingha in 972 A D The inscription does not mention the name of the king reigning at that time but most probably this date falls within the reign of Lakshmanaraja or Yuvarajadeva II Beglar who visited and described this monument for the first time recognised it as a monastery It is a great pity that he did not prepare any plan of this monument at the time of his visit when it was in a much better condition than at present He states it is much to be regretted that the building is not in sufficiently good preservation to furnish accurate plans and drawings, to enable every detail of its construction and arrangement to be fully made out in general terms The building consisted of a central open paved courtyard on all sides of which ran rows of pillars All the sides do not however appear to have been similar some having but one row of pillars and a row of pilasters forming a sort of verandah running the whole length while others have two and even three rows of pillars some running the whole length of its side forming pillared halls rather than verandahs Behind the line of pillars on each side are rooms many of them plain some small some large but some also with elaborately sculptured entrances and elegant large carefully constructed roofs with the architraves and the overlapping and intersecting courses of slabs ornamented with sculpture, one of the corner rooms in particular is especially remarkable for the size and elegance of its roof underneath some if not all the rooms are vaults—if vaults they may be called—which have no true vaulted roofs these are quite dark and are below the ground level outside <sup>1</sup>

Further remarks made by Beglar prove that he had conceived the plan of the building correctly Externally it appears to have been nearly a square of more than 100 feet each way On the side of the temple a portico projects beyond the face of the building this is supported on dwarf pillars the dwarf pillars resting on benches with sloping backrests as in the window sets of temples and was evidently meant as a place where people coming either for business or as visitors might sit down comfortably and discuss the news of the day One small entrance behind the portico with parapet set up over it gave access to the interior opening first into a long passage leading to the verandah round the inner courtyard from which every room in the building is accessible most of them opening directly into it on another face of the square externally exist the ruins of an open verandah supported on tall round pillars which have fallen down long ago Behind this external verandah was a large room which may reasonably be assumed to have been the reception room on the other sides there appear no traces either of doors or porticos or projections of any kind The main building appears to have been two storeyed the projecting portico was not however two storeyed at least no remains of a second storey exist over it the upper storey has for the most part tumbled down but enough remained to enable me to obtain a section through both show

<sup>1</sup> Archaeological Survey Report Vol XIII p 9

ing a profile of the very elegant façade presented on each side to the spectator. From the inner courtyard externally the façade appears to have been not merely plain but positively as ugly as a huge unbroken plain stone wall of the entire height of the lower storey could make it except on the side which had the reception room and pillared verandah in front and the side where the great portico projected from the face of the building and which was further ornamented by a narrow verandah running along a part of the face supported by a row of plain square small pillars in front and pilasters abutting against the plain blank wall behind. The upper storey however, did not present a plain blank wall externally for here the outer walls were pierced at frequent intervals by doors and windows letting in plenty of light and air and removing it entirely from the class of native buildings which became the fashion not long after where every care is taken to allow the inmates to see as little of the world outside as is possible. On the whole this building is a very favourable specimen of Hindu civil or domestic architecture. The roofs are all flat the largest room which is over 16 feet square is loofed by cutting off the corners to form an octagon which again supports a smaller square and this square is slabbed over the roofing slabs are often 12 feet long more than 2 feet in width and 10 inches deep they are laid in two layers one across the other the material is a fine closegrained sandstone of two colours greyish and purplish bricks appear to have been used in the roofs of the second storey in addition to stone but very sparingly.<sup>11</sup>

The building has suffered much since Beglar's visit fifty two years ago and a number of rooms, on the right and left of the monastery have collapsed altogether. The dense growth of bambooos referred to in his report has however disappeared entirely and the ruins are now covered sparsely with brush wood. The monastery (Plate II) consisted of an open porch and a verandah in front with a narrow passage leading to the courtyard in the centre. This court yard is surrounded on all sides by a plain but narrow verandah supported on stone pillars. A number of stone doorways some of which are fitted with carved door frames lead into a number of chambers some of which were used as dormitories while others were utilised as shrines. The building was partly double storied. The front wing consisted of a single storey while the right wing and the back were double storied. It faces the north on which free there is a porch similar to some of the temples at Khajuraha and elsewhere. The porch is provided with broad benches with backrests on three sides. The space under the bench outside is carved like the dados of the porches of *ardha mandapas* of the Khajuraha temples. As in the case of the dado of the *mandapa* of the temple described above this dado also consists of a number of small narrow vertical panels alternately sunk. Behind this open porch there is an open verandah in front of the monastery supported by columns. Both ends of this verandah have collapsed. At present there are nine columns in position in this verandah four of which are grouped in pairs behind the porch. The porch itself is supported by four short but heavy columns in front which stand on

the benches but among those the one at the eastern end has fallen down. Built in the wall of the verandah are the two slabs bearing the inscription which records the erection of this monastery by the Sarva abbot Piabodhasiva.<sup>1</sup> Central with the porch in the back wall of the verandah is a doorway with a carved stone door frame which leads to a small narrow passage giving access to the interior of the monastery. Carved on the left jamb of the door frame is a fierce looking male who is evidently Bhairava. To his right Yamuna is standing under some foliage with a female attendant figurine on her left. Hanging from the foliage over the head of the goddess is a male with hands clasped in adoration. There is also a dwarfish figure on the right near the leg of Yamuna. Ganges stands on the right jamb with another dwarfish figure, with a vase on its head to her left. She stands on the head of a *makara*. On Ganges's right is the figure of a female attendant and that of a male perhaps a Sivigina. The remainder of the jamb is quite plain. There are three projecting brackets on the lintel in the centre of which is the figure of Siva dancing. The side brackets bear a standing female figure with adoring attendants kneeling on each side. The central bracket also has kneeling figures of attendants on both sides of the figure of Siva. This door leads as stated above to a small chamber which is in reality a passage to the courtyard in the centre of the monastery. To the east of this passage there is a square chamber beneath which is one of the vaults referred to in Beglar's description. In April 1920 this chamber was full of snakes and scorpions. At the north eastern corner of the monastery is a large room measuring 15' 4" square which is fitted with a carved door frame. We find Yamuna and Bhairava carved on the left jamb the latter of whom holds a skull mace (*Khatvanga*) and a skull cup (*Kapala*) in his hands. There are small attendant female figurines to the left of Yamuna. To her right a male is standing with a mace while over his head is the figure of Naga. On the right jamb is the figure of Ganges and to her left a male standing with a mace. A small attendant figure is visible to her right and another male with a mace is standing by her side. On the lintel there are three brackets on the central one of which is Ganesa seated on an embroidered cushion with a rat to his left (Pl. III a). He has four hands and holds a lotus and a round object in the two left while in one of his right hands he holds a battleaxe and in the other there is a vessel full of sweets (*modaka*). On the left bracket goddess Lakshmi with four hands is seated holding a lotus in one of the left hands, while the other is in the posture of giving protection (*abhaya*). One of the right hands is broken the second one holds a *lambandhu*. The bracket on the right bears a figure of Sarasvat, also seated. She has four hands in two of which she holds a lyre (*vina*). One left hand is broken but she catches up the fringe of her garment with the other right hand. In the eastern wall of this chamber is an opening which perhaps lead to a porch or to a second entrance to the monastery. There is also a small door leading to a small plain apartment on the south this being the second room in the eastern wing as it is not provided

<sup>1</sup> See Appendix C pp. 117-22

with a doorway through which one may enter it from the courtyard or verandah. It may have been used as a store room. The porch on the east has fallen down and its remains are strewn on the ground. The south east corner of the large room mentioned above has also collapsed. Again to the south of this large apartment are two other plain chambers in a ruinous condition the southern one of which is entered by a plain stone doorway in the eastern wall. To the south of this there is a comparatively larger chamber measuring  $11\ 4'' \times 7\ 4''$ , the jambs of the doorway of which are plain but there are three brackets on the lintel. In the central one two ascetics stand wearing large round head dresses one facing the front while the other on his left is facing the right. Traces of a third figure on the right are discernible on the bracket (Pl. IV b). The bracket on the left bears on it a female figure with four hands standing with lotus in her upper left while the lower is in the posture of giving protection (*abhaya*). One of the right hands is broken but the other holds a *Kanandu*. A male attendant stands to the left while to the right is a lion *couchant*. On the right bracket Sarasvati is standing holding a lyre in two of her hands while the remaining left is broken. In the remaining right hand the goddess holds a lotus. The diminutive figure of a female attendant is to be found standing with a garland on each side of the main figure. This chamber is in fact the last on the eastern side because the square room in the south eastern corner of the monastery is not provided with an entrance through which it can be entered directly from the verandah. The corner room is entered through the second room on the southern side of the monastery. The verandah on the eastern side of the courtyard is wider than that of any other side and is the pillared hall referred to by Beglar measuring  $35\ 6 \times 16\ 8$ . Its roof is supported by two rows of three pillars and three pilasters on the southern side. A plain doorway leads to the second chamber which has openings in its eastern and northern walls. The opening in the eastern wall leads to a room measuring  $12\ 3 \times 11\ 2''$  in the south eastern corner of the monastery. In this room there are pilasters along the walls to support the additional weight of the roof. The centre of the southern wing is occupied by another chamber rectangular in shape measuring  $10\ 9'' \times 10\ 3''$  the entrance to which is obtained from the verandah. The doorway is fitted with a carved stone door frame which is exactly similar to the door frame of the large chamber in the north eastern corner (Pl. III b). There are three rooms in the western side of the south wing but they can only be entered through the western block. The three rooms in question have almost entirely collapsed. There is only one opening from the eastern verandah to the rooms behind it and this entrance leads to a long narrow passage which has single openings in the northern and southern walls and four more in its western wall. The doorway in the southern wall opens into a square chamber which is the last-but-one room in the southern wing of the monastery and an opening in the eastern wall of this chamber leads to a rectangular plain chamber to its east. The south western corner of the monastery is occupied by another room of about the same size access to which is obtained through the southern most of the four narrow cells, which occupy the area between the passage to the west

of the verandah and the outside western wall. The north western corner of the monastery is occupied by a large square chamber only a little smaller than the big chamber in the north eastern corner. The space on the northern side between the large square chamber in the north western corner and the entrance passage is occupied by two small rectangular rooms measuring 9' x 6' 2" and 8' 6" x 6'. The chamber in the north western corner is approached through the doorway in the northern wall of the passage of the western side. The small rooms to the east of this corner chamber are entered by a single doorway in the northern wall of the courtyard and an opening leading from the western one of these two chambers provides access to that to its east.

The upper floor, originally seems to have consisted of a verandah, running along the sides of the courtyard and built over the verandah on the ground floor. In April 1920 this verandah with a door at the south western corner, existed on the western and southern sides only. There is a broad but low seat provided with backrests running along the edge of this verandah. Possibly there were three doors on the western and southern sides but only one exists at present. The door on the west leads to a long chamber the backwall of which has collapsed. There is also a door in the northern wall of this chamber which goes to show that there was another chamber on the upper floor in the north western corner of the building. The door in the south wall is also plain but the chamber to which it leads has collapsed. A sloping cornice or *chhajja* runs all round the verandah on the interior and is exactly similar to the ribbed *chhajja* in the Brahmanical monastery at Surjya in the Gwalior State. Inside the courtyard are some picturesque gargoyles shaped as dwarfs turning somersaults in the air (Pl. IV a). The rain water escapes through the mouths of these dwarfs.

It will be observed from the above description of the monastery that there were two classes of chambers in this building. In the first class the door frames are perfectly plain while in the second, these door frames are carved and the jambs and lintels bear representations of gods and goddesses, as well as of semi-divine beings. Door frames of the latter class were fitted to chambers which were devoted to worship or used as shrines while those with plain door frames were used either as dormitories or store rooms. It is uncertain for what purpose the upper storey was utilised as at the present day, chambers built over chambers which are in use as shrines cannot be used as living rooms, by Hindus let alone *Sannyasis*. Most probably the upper storey was either a library or school room for the training of novices. On the ground floor the four narrow cells on the western side of the courtyard, were in all probability reserved for those ascetics who were not inclined to mix with their brethren and desired seclusion for meditation without disturbance. The monastery has been built throughout of a reddish finegrained sandstone like Kasmur sandstone. The masonry is regularly coursed ashlar without mortar. The corners of most of the stones on the surface both inside and outside are crushed most probably on account of the expansion of the surface during the extreme

heat of the summer. Similar symptoms have been observed in the ruined temple of Kamakandala at Bilhar<sup>1</sup> in the Jubbulpore District as well as in the unfinished Vaishnava temple on the mound at Nemawar in the Indore State.<sup>2</sup>

Other remains belonging to the first period of the rule of the Chedi kings have been discovered at Gurgi 12 miles due east of Rewa Town. The ruins at this place have been investigated at different times, by members of the older Archaeological Survey, established by Sir Alexander Cunningham. The first person to survey it was Mr H. W. B. Garnick, who visited it in 1881-82. Mr Garnick's account of the vast ruins is very meagre and hardly intelligible.<sup>3</sup> Fortunately Sir Alexander Cunningham visited the ruins of Gurgi Masaun four years later, in 1884-85, and his description is the best that is available.<sup>4</sup> Both of them however, failed to notice or at any rate to draw attention to the existence of a temple of the peculiar circular type the first example of which was discovered by Beglar at Chandrehe. This temple is the only ancient structure which is still standing within the vast ruins at Gurgi. They also failed to notice the inscription embedded in front of the palace walls at Rewa, which, according to the statement of Dewan Bahadur Pandit Janki Prasad, formerly Private Secretary to the Maharaja of Rewa, was brought from Gurgi about half a century ago. The ruins at Gurgi fall into three well defined different groups. The first of these is the enclosure called Reluta, which contains the ruins of a number of temples and is generally known to have been built by Rājā Karan Dāhāriya, Raj Karan of Dāhala. The second group is the large artificial mound called Gurgaj. And the third consists of the newly discovered circular temple in Masaun village and the ruins of smaller temples on the banks of the tanks. In addition to these may be mentioned thousands of images that have been removed to Gurgi, to Rewa to Guh and other surrounding villages from the ruins at this place.

In order to understand the date and the nature of the ruins at Gurgi, it will be necessary in the first place to recapitulate the contents of the Gurgi inscription of Pialodhasiva which was removed from Gurgi to the Palace at Rewa half a century ago.<sup>5</sup> This inscription is not dated and it does not contain reference to any of the reigning kings. But some of the older kings of the Chedi dynasty such as Kalkalladeva and Yuvalajadēva, are mentioned in the first and in the second part of the inscription. It falls into two different parts. The first part is in verse and provides us with the spiritual genealogy of the ascetics of the Mattamayūra clan, which is discussed in Chapter IV. The second part is partly in prose and provides us with the names of some of the kings of

<sup>1</sup> See below pp. 46-48

<sup>2</sup> Annual Progress Report of the Archaeological Survey of India: Western Circle, for the year ending 31st March 1921 pp. 102-03, pars 75-78 pl. XXVII

<sup>3</sup> Cunningham, Archaeological Survey Reports Vol. XIX pt. 85-90

<sup>4</sup> Ibid, Vol. XXI pp. 119-54

<sup>5</sup> See Appendix C pp. 122-26

the Chēdi dynasty and a short recount of their reigns. This part however, ends with a list of the properties belonging to the Saiva abbots of the Nattamayūra clan. Thus, the Gurgi inscription is a close parallel to the Bihāri inscription of the rulers of Chēdi where also a list of Chēdi kings and a list of Saiva ascetics of the Nattamayūra clan, who were brought by the rulers of the Chēdi country, at different times, from Western India to Bihāra, are to be found. The second part, or rather the last lines of it contain a list of benefactions received by the Saiva ascetics from the kings of the Chēdi country. This inscription is not dated like the Chandrehē inscription, nor is there any reference to any ruling king of the Chēdi country but its date can be guessed from the mention of Kokkalla II as the last prince in the genealogical portion and the reference to the conquest of Vanavāsa in the Kuntala country. The date of the Gurgi inscription can also be deduced by a reference to the Chandrehē inscription of the same person which was incised in the Kalachūri Chēdi year 724-972 A.D. The inscription provides us with an account of the spiritual descent of the abbot Prabōdhasiva, who was a disciple's disciple of the abbot Prabhāśasiva who was brought to the Chēdi country by Yuvarājadēva, son of Mugdhatura II, by Yuvarājadēva I. Prabōdhasiva can therefore be safely recognised as a contemporary of the kings Kokkalla II and Gāngēyadēva, while his spiritual preceptor, the abbot Prasantasiva can be taken to be the contemporary of the kings Lakshmanarāja, the son and successor of Yuvarāja I, and his son Sankarigana.

In this account, the poet has provided a list of public works initiated by the abbot Prasantasiva. In the first place, it is stated in verse 10 that Prasantasiva built a temple of Śiva or Mahidēva close to the very high temple of Śiva built by Yuvarājadēva. It is therefore certain that a very high temple of Śiva existed at Gurgi and that a temple of Śiva was built close to it by the abbot Prasantasiva. In the next verse (v. 11) it is stated that the abbot Prasantasiva installed a number of images, in the smaller temples close to the bigger temple (*Prasada-vanikita deva grihēshu*). Now this may refer to a number of small temples built around the larger temple erected by Prasantasiva or that Prasantasiva had built a number of smaller shrines around the tall temple erected by Yuvarājadēva. The images dedicated by Prasantasiva around one of these temples have been enumerated in the Gurgi inscription and are — Uma, Śiva with Umā Kārttikeya, Ganapati and Sarasvatī. Cunningham saw two huge images, one of Śiva and Durgā and the other of a seated female deity half way up the mound, covered with the ruins of temples, which is now called Gurgaj. The second female image can be identified as Padumā which is referred to in the Gurgi inscription. It may therefore be assumed that the abbot Prasantasiva had installed these images around the temple which once stood at the top of the Gurgaj mound. This mound is conical being most probably artificial, and still rises about 60 to 70 feet above from the level of the surrounding ground. Cunningham says "The great mound of temple ruins, called Gurgaj, is about 1200 feet square, and from 10 to 15 feet in height. It is a mere confused mass of rough stones, the whole of the squared stones having

been carried away to Rewa within the last twenty years by the Dewan of the late Maharaja. The sites of two large temples are now marked by deep pits and the overturned colossal figures which were once enshrined inside.

On the east side of the mound there is a colossal figure of a four armed goddess 9' 3" high and 4' 7" broad seated on a lion. The right leg hangs down, but the left leg is drawn up and rests on the lion. This figure is called Devi and is no doubt intended for the goddess Durga whose *mahan* is a lion.

On the north west of the mound there is a still larger sculpture of Hara gauri or Siva and Parvati lying on its face above a deep hole. The slab is 12' 8" long by 5' 3" broad. At the foot is the bull Nandi. The figures are partly cut clear. The great torana gateway in front of the Raja's Palace at Rewa is said to have stood in front of this temple facing the east. If the temple which occupies this mound bore any proportion to the size of the colossal figures which they enshrined they must have been of considerable size—certainly not less than 100 feet in height. I could not ascertain whether the temples had completely fallen down when the stones were removed but all the people agreed that they were in ruins. No traces of any inscription in fact not even a single letter, could be found on this site.<sup>1</sup> Cunningham's account provides another important piece of information about the nature of the ruins on the Gurgaj mound namely that the great *torana* standing in front of the Palace at Rewa was originally found at the top of the Gurgaj mound. Now this *torana* bears on its upper lintel a long bas relief representing the procession of the gods going to the house of Himalaya, the marriage of Siva with Parvati the daughter of Himalaya and the return of the bride and bridegroom on the back of Siva's bull Nandin to Siva's own abode. This bas relief which is described in the next chapter indicates very clearly that the *torana* stood in front of a temple of Siva. When Gurgi was visited in April 1920 the villagers pointed out the very pit from which the jambis of the great *torana* were excavated. This pit lies very near the summit and therefore it is clear that the temple of Siva in front of which this *torana* stood was built on the top of this artificial mound. The Gurgi inscription of Prahudhisaiva states that Yuvrajadeva had built a very tall temple of Siva the spire of which aspired to be as high as the Kalâra mountain (v. 10). Allowing for poetical license one cannot but be struck by the great height of the mound and the height of the images found on it indicating as Cunningham remarked correctly that the structure in which they were enshrined must have been about 100 feet in height. The height of the top of the *sikhara* of this temple when it was intact must have been a good 100 feet above the surrounding ground level. Cunningham was certainly mistaken however in taking the present height of this mound to be 10 feet to 15 feet only. The mound is conical in shape and is surrounded by at least two terraces (Pl. V b). From the highest of these terraces the top of the mound on which a modern shrine has been built is about 25 to 30 feet in height.

Garnett most probably wrote his account of Gurgi Masin when he had almost forgotten the actual details. He found traces of a level flooring on the

<sup>1</sup> Cunningham Archaeological Survey Reports Vol. XXI pp. 141-52.

summit of the Gurgaj mound and he states that a conical hill further to the south west still exhibits traces of a level flooring on its summit, from which a fine view can be had of the neighbouring country. This is said to have been a promenade for the former rulers of the place<sup>1</sup>. Now the Gurgaj mound is the only mound to which this description can be correctly applied, there being no other mound opposite of great height within the limit of Gurgi village. Yet on an earlier page Garrick states that the sculptures of Siva and Durgā and of Dēvi, which Cunningham and others found at Gurgaj Mound, were found by him in the palace ruins. He also states that "it was from these remains that the gateway now at Rewa was exhumed"<sup>2</sup>. About twenty feet below the highest terrace a second terrace can be discerned with difficulty, as the accumulation of debris on it and along the base of the entire mound has turned it into a slope. The surrounding ground level, however, is much lower than the second terrace. The site of the temple of Siva built by Yuvarājadēva can safely be identified, on the evidences mentioned above, with the ruins on Gurgaj mound. It is not known which Yuvarājadēva built this temple. Evidently he was Yuvarāja I, who had brought Prasāntasiva's spiritual preceptor Prabhāvasiva to the country of Dahala.

The enclosure called Rehuta Fort, which has been ascribed by Cunningham and others to King Karma of Dahala appears to have been a remarkably large enclosure containing temples (Pl. V, a). The surrounding wall, which still exists at different places, is an irregular rectangle in shape and does not seem to consist of fortifications<sup>3</sup>. In the first place there are no traces of any moats in front of the wall or any towers along the entire length. The nature of the ruins inside can no longer be judged as every vestige of buildings inside has been removed since Cunningham's visit in 1884-85. Even the sculptures and images have been taken away. It is possible, however, that this enclosure contained a temple and a monastery and may have belonged to the Mattamayura ascetics, who had certainly become very powerful landlords in this country by the end of the tenth century A.D.

All round the Gurgaj mound, at Gurgi, there are numerous tanks, some of which have stone paved embankments while others are surrounded by steps built of stone. While going from Gurgaj to the neighbouring village of Masaun or Masaun, foundations of two stone built temples were found on the dam of one of these tanks. Similarly, on the road from Rehuta to the Gurgaj mound, there are foundations of two more temples. The ruins of a temple of the circular type were found on the bank of a tank very close to the village of Masaun (Pl. VI, a and b). This temple is the second example of this type of temples, the first specimen of which was discovered by Beglar at Chandrehe. In plan it is very similar to the temple at Chandrehe but there is no platform under it and if there had been one it has either disappeared or is buried underground.

<sup>1</sup> *Archaeological Survey Reports Vol. XIX p. 98*

<sup>2</sup> *Ibid. p. 88*

<sup>3</sup> *Ibid. Vol. XXI pl. LXXXV*

Some traces of what may have been a platform may be discerned in front but this masonry may also have formed part of the embankment of the tank on the bank of which the temple stands. This temple like the temple at Chanderhe faces the west and consists of a circular *garbhagriha* and an open verandah or *mandapa* in front. The body of the *garbhagriha* is constructed of regularly coursed ashlar masonry and the exterior is divided into a number of square pilasters like the Chanderhe temple. The outside as well as the inside of the *garbhagriha* is circular as in the case of the Chanderhe temple. The *mandapa* in front is supported by two rows of four columns of which two columns are grouped together in front of each row. The remaining two pillars stand apart the hindmost being in fact a pilaster standing against the masonry of the *antarala*. These columns stand on broad benches which themselves are supported by short thicker pillars. A row of steps five or six in number lead from the ground level to the level of the *mandapa*. This temple has suffered much in comparison with the Chanderhe temple as it has lost its *sikha* the whole having collapsed with the exception of the little gable shaped projection in front. In this projection there are three separate tiers of masonry. On the topmost tier are the remains of a fine *chaitya* window like that at Chanderhe and below it are three panels containing three diamond shaped rosettes each divided from the other by a pilaster. In the third or bottom row also are to be found three rosettes central one on a projection and the side ones on the recessed corners each flanked by a couple of pilasters. The roof of the *mandapa* is not pyramidal like the temple at Chanderhe but is constructed of plain slabs. A plain ribbed *chhajja* runs along three sides of the *mandapa*. The projection in front of this temple appears to be a characteristic of temples of Central India at this time. It appears in almost all temples discovered of the Chedi period, for example at Chanderhe, Gurgi, Amarkantak and Sehagpur. It has also been found in some of the temples at Khajuraha as for instance in front of the *Ukhara* of the temple of Devi Jagadamba (Pl. XVII a) and also the temples of Chatra-ka-patra (Pl. XVII b)<sup>1</sup>, Kandaniya, Mahadeva, Nandigana, Chaturbhuj, Vaman and Visvanatha.

So far as is known temples with circular *garbhagrihas* have not been discovered outside the radius of the Chedi kingdom. This particular type may therefore be called the Chedi type of mediæval temples. It seems to have been designed by the architects employed by the Saiva ascetics of the Mattamayuri sect in the country of Dahala. On account of its resemblance to the Chanderhe temple the Gurgi temple may be assigned to the same period. It is also quite probable that this circular temple at Gurgi is the very temple of Siva which according to the statement in the Gurgi inscription was built by the abbot Prasantasiva close to the tall temple of Siva built by King Yuvaraja I. The outer diameter of the *garbhagriha* is 16 while that of the Gurgi temple is 17.3 while the inner diameter of both the temples is 10. The length of the *mandapa* in front of the circular *garbhagriha* is 16.6" and 19 while that of the *antarala* between is 2.6 and 2.10.

<sup>1</sup> Also called temple of Chittagupta

The Bilhari inscription of the rulers of Chedi leaves no doubt as to the fact that the monastery of Nauhalesvara existed at some time at Bilhari. Enquiries made at Bilhari in April 1922 elicited the fact that the big inscription which was taken away to Nagpur from Bilhari was discovered on the bank of the great tank called Lakshmanasagara (Pl. VII a). On the eastern bank of this tank a fortress was built by some Rajput chief from the ruins of a medieval building which was utilised as a quarry. Even to day among the ruins of this fortress sculptures and other carvings of the tenth and eleventh centuries A.D. are to be found and according to the Malguzar of Bilhari the big inscription was found among these ruins. It is therefore quite probable that the fortress was erected on the site of the monastery called Nauhalesvara after the lady Nohala and that its materials were utilised at the time of the building of the fortress. The tank itself appears to have been excavated by Lalshmana raja the son of Yuvaraja I. The Bilhari inscription also proved that a second monastery known as the monastery of Vaidyanatha was built by Lalshmana raja or his father Yuvaraja I. Lalshmanaraja made the ascetic Hridayasiva accept this monastery after leaving brought him to the country of Dahala. Enquiries were made at Bilhari but no temple of Siva called Vaidyanatha could be found. The present Malguzar of Bilhari an old man of sixty who knows the village and its surroundings thoroughly was of opinion that the old names have all been forgotten and new names have been substituted for them in recent times therefore it would be practically useless to attempt to identify the ancient names at the present day. Extensive ruins have been discovered on the banks of a huge tank at Baijnath nine miles from Rewa on the great Deccan road leading from Calcutta to Bombay<sup>1</sup> and the monastery of Vaidyanatha may have stood at this place. At present at Baijnath the ruins of only one temple are visible and this appears to have been built later than the circular temples at Chandrehe and Gurgi.

The only other temple which belongs to the earliest period of the rule of the Chedi kings is the temple of Kamakandala about two miles from the modern village of Bilham (Pl. VII b). The ruins at this place are taken to be the palace of a courtesan named Kamakandala according to modern tradition. The remains however are those of a temple of Siva and were recognised as such by Cunningham about half a century ago. Cunningham's measurements and drawings are however incorrect. The temple stands on the bank of a huge tank lined with stone steps which was entirely dry in April 1920. On the eastern bank lies a low hill which is called Patparapathir or tableland and the temple stands on the edge of this tableland very close to the tank. Like the temples of Chandrehe and Gurgi it faces the west. It was built on a stone platform which is now entirely covered with the ruins of the *an lapu* and the *garbha grila*. This platform measures approximately 91 m length and 47 m breadth and there is a projection in front 18 m length where the steps leading from the ground to the level of the platform at one time existed. In shape the

<sup>1</sup> Archaeological Survey Reports Vol. XIV pp. 154-55

platform is roughly rectangular though just at the point where the *mandapa* met the *garbhagriha* there is an increase in the breadth. But the breadth of the platform, at the place where the *garbhagriha* stood is the same as that of the place where the *mandapa* now stands. It is however perfectly clear that this temple had a square *garbhagriha* and not a circular one like the temples of Chandrehe and Gurgi. The *garbhagriha* which is now entirely covered up by huge pieces of the *asvaloka* which once crowned the *silvara*, was built of ashlar masonry, the inner facing of which can still be traced (Pl. VIII b). In addition to the walls the roof of the *garbhagriha* was supported by pilasters one of which is still in position and is nine feet in height from the base to the top. The shaft of this pilaster is octagonal and fluted, with the chain and lotus pattern on each of the flutings and there is a vase with overhanging foliage at the corners, both at the top and the bottom. In addition to these ornaments each pilaster is flanked by a row of lotus petals.

Only a portion of the *mandapa* is now standing and the remains consist of four monolithic columns and six masonry pilasters. They now stand in the form of a cross which has lost one of its limbs. The four columns stand in the centre while the six pilasters stand at the extremities one pair standing at each extremity of each of the three remaining limbs of the cross. It is quite probable that the *mandapa* was square in shape and its exterior walls were of ashlar masonry like the *garbhagriha*. This in fact is what Cunningham had proposed in his plan of this temple.<sup>1</sup> The four columns in the centre support four lintels over which has been laid another frieze work octagonal in shape cutting off the four corners and this carried the trabeate dome over this portion. All the columns and pilasters now standing support lintels. On the southern side of the *mandapa* there is a small lintel on two shorter pilasters below the larger lintel supported by the tall pilasters of ashlar masonry (Pl. VIII, a). Thus side of the *mandapa* was probably entered from a small porch similar to those to be found in the Khajuraha temples and in the temple at Sohagpur. In the *garbhagriha* the *linga* is still in position on a cracked square *arhapattra*. The shaft of the *linga* is circular at the top and octagonal at the bottom, the latter portion being sunken in the *arhapattra*. The circular portion of the *linga* measures 1' 5" in height and the *arhapattra* which is square in shape measures 4' on each side. The northern portion however is shaped like a dram. No data are available for judging the correct date of the temple of Kamakandala and it is quite possible that this temple belongs to the same date as Karuna's temple at Amaralatah, i.e. to the eleventh century and not to the tenth.

There are two ruined temples at Bargaon eight miles north of Rathi Station on the Katni Bina Section of the Great Indian Peninsula Railway, one of these temples has collapsed entirely and nothing remains of it but a heap of stones. The other temple is still partly standing. Like the temple of Kamakandala at Bilhara the *garbhagriha* of this temple has fallen but the columns of the *mandapa* are still standing in their original positions (Pl. IX a and b). From

<sup>1</sup> Archaeological Survey Reports Vol. IX pt. VII

the sculptures lying scattered on all sides it appears that the *shikhara* was decorated with the *chariya* window pattern carvings and its *mandapa* consisted of four columns in the centre and six columns at the end of each arm of a cross and these supported the roof Like the temple at Bilhari, this *mandapa* also was enclosed by walls of *ashlar* masonry The carvings on the columns indicate that in date also it belongs to the same period as the temple of Kama landas A band of carving runs up each face of the shafts and consists of a meandering creeper pattern with arabesque foliage in the interspaces There is a vase at the top and the bottom of each column and pilaster, with overhanging foliage at the corners The treatment of this overhanging foliage indicates that in date this temple was earlier than the temple of Siva at Sohagpur or the remains discovered on the great mound at Karanbel

In the second group of temples built during the rule of the Chedi kings there is no reliable evidence for deducing the dates and one has to depend more or less on tradition and the style of architecture The earliest temple of this group is no doubt the Viratesvara Siva at Sohagpur in the Rewa State (Pl X a and b) Thus Sohagpur should not be confounded with Sohagpur in the Central Provinces The place lies at a distance of about two miles from Sahdol Station on the Bilaspur Katni Section of the Bengal Nagpur Railway Like Chandrehe the great temple of Sohagpur was visited and described by Beglar for the first time Beglar's description is very accurate, he having recognised this temple at Sohagpur belonging to the same class as the Khajuraha temples His description of the temple as it stood in 1873 is worth quoting The plan shews a square sanctum with pilasters at the corners supporting the inner roof of intersecting squares these pillars are plain square ones ornamented with mouldings and bracket capitals in the usual way but are higher than usual, and suited to the size of the sanctum wherein they are placed in front of the sanctum is the antarala and in front of it the great mahamandapa this is roofed by a dome of overlapping stones disposed in concentric circles each fretted and coved but without the seated statues in each fretted recess that confers on the roof at Pali its peculiar richness the roof has tumbled in partially The dome rests on eight double pilasters the corners of the square mandapa being cut off by architraves diagonally between the proper pilasters from the octagon thus formed by the architraves rises the circular dome the pilasters are square but richly carved and indented at the angles they rest on high massive bases which confer dignity on them and are crowned by the usual corbelled cruciform capitals From the projecting arms of the corbelled caps rise female figures supporting as it were the lowest circle of the dome the effect is very pleasing as it is evident that the figures really have no weight to bear nor are the dispositions of the limbs such as to denote that they are bearing a weight they look like girls in frolic pretending to support the roof, in short they look exactly what they are mere ornaments and as such are very pleasing three of these alone exist now

On the two sides of the mahamandapa are openings leading into or on to the projecting windows with seats and back rests, as in the temples at

Khajuraha on both sides however the windows have suffered much. The northern window has the bottoms of its outer pillars one at each end crushed and worn to such an extent that the pillar may now fairly be said to be resting on a point and the wonder is that the point has not yet been crushed nor the pillar thrown out of its perpendicular but the destruction of this window cannot be far distant at present the vibration produced even by a man walking in the mahamandapa is distinctly felt in the tottering pillars with their supernumerary roof.

In front of the mahamandapa is a chamber which answers to both mandapa and ardha mandapa it is not open on the sides and its roof rests on whole pilasters not dwarf pillars. The roof is of intersecting squares.

The temple faces east. On the architrave over the entrance into the sanctum is sculptured an eight armed male figure over this architrave is another on which a Ganesa is sculptured. I am not aware of any eight armed male god among the Hindus but the figure of Ganesa with the argha inside is conclusive evidence of its Sarvīc origin. It appears to me however that the original floor of the sanctum had at one period been overlaid by a fresh layer of stone which has been cut to fit the curve of the argha. If this layer as I conjecture has really been put on afterwards I can see no reason for it except the circumstance that corrosion has so acted on the lower part of the walls that some of the stones have been nearly eaten through and the second layer may have been meant to hide the unsightly stones and to add to the strength of the building. The corrosion or scaling off appears due to an inherent defect in the stone itself as almost the whole of the coarse grained reddish stone has thus suffered whether in the floor or on the tower at the same time the deeper coloured close grained purplish red stone of the statues does not appear to have suffered much though it must be noticed that they are mostly protected by coats of plaster and white wash.

The great tower is of very elegant shape and rises up with a gentle graceful curve most nearly approaching in form the curves of the towers of the Jain group of temples at Khajuraha and of the temple known as Jabar. It is ornamented by clusters of similar shaped towers smaller rising up along its faces and angles to varying and progressively increasing heights thus giving it the appearance of rising up through a great forest of similar smaller towers. It is crowned with the amalaka in the usual way. The tower is adorned externally by deep rich moulding at the base surmounted by two tiers of large and one tier of smaller statues like the temples of the Jain group at Khajuraha above these the faces and facets of the tower are ornamented by the horseshoe type of sculpture used in the Jain temples mentioned before the corners here as there being broken up into a series of compartments by deep lines the resemblance is in short complete with only a difference of size and of the heights to which the surrounding attached tower pilasters are allowed to rise up on the sides of the main tower.

The antarala is roofed as usual by a gable ended roof projecting from the main front face of the tower the gable form is however broken up into

numerous steps the entrance into the inner upper chamber over the sanctum exists but there are here in addition to the front entrance, two sides openings in the projecting sides of the gable roof projection.

The form of the roof of the *mahamandapa* externally probably resembled that of the Jibar temple it is now broken, the windows probably had to be raised up to points as usual and so probably had the portico.

The sculpture is much in the style of the Khajuraho sculptures there are very gross obscenities but they are placed in refined corners figures of women purposely exposing themselves are however very numerous the sculptures and the whole temple have had repeated coats of whitewash and the hollows still retain the layers of whitewash.

Internally the walls are perfectly plain sculpture being used solely on the pillars roofs and on the doorway to the sanctum, this last is profusely sculptured the central figure over the doorway is an eight armed male holding in his right hands a trident a mala a figure ble in how glass with a noose and one hand empty in his left he holds a sword a skull fixed on a pole one hand broken and one empty, on his sides are on one side Brahma and his wife on the left Vishnu and his wife the concluding figures on this richly sculptured architrave being Parvati and Ganesa.

In minuteness and profusion of sculpture the doorway will rival any that I know of.

Over the doorway, a plain deep and broad architrave having encased two extra pillars have been put up with the intention of supporting it, the pillars however do not reach so high, and now stand doing no good but effectually hiding the rich sculpture on the sides of the doorway.

Three different kinds of stone have been used in building this temple, a red a yellowish and a purple sandstone, the red is the worst and every where peels off the yellow is soft but does not scale off as is attacked by salt petre like the red the purple appears the hardest but it also suffers from the weather.

As it stands now, the ruins of this temple consist of the *garbhagriha* with its tall *sikhara* the *antarala* which is still complete, and portions of the *mandapa*. The porches in front and on the north of the *mandapa* are now entirely ruined and the roof of the *mandapa* also has collapsed. The pavement of the porch in front and portions of the sides are all that remain at the present day, of the once magnificently adorned *mandapa* of this temple. Fortunately the porch on the south is intact a small doorway in the lower part of the southern opening of the *mandapa* providing access to it. Its roof is supported by two pairs of short half columns in front and two pilasters at the back. Benches with backrests run along three sides of this porch the backrests being covered with carvings consisting of vertical panels containing arabesque work separated by circular pilasters in pairs. Along the top is a band of arabesque work and

at the bottom another horizontal band containing a row of rosettes. The portion of the front wall of this porch below the benches is very profusely sculptured and consists of a magnificent dado of the same style which is found in the Khajuraha temples (Pl. XI b). Just above the mouldings of the plinth is a row of four petalled rosettes and above these a horizontal row of niches containing diamond shaped rosettes alternately sunk and flanked by round piers. The figures on the courses above are also alternately sunk and consist of dwarfs supporting brackets over head on which stands either a female or a lion rampant over an elephant in alternate panels. These lions and females have over their heads miniature temples which consist of a narrow base with a round medallion in the centre and above two pilasters square in section supporting a miniature *sikhara* on top of them. Between the pilasters are two diamond shaped rosettes in the raised panels and only one rosette in the sunken panel between the temples. The space between the *sikhara*s is covered with a network of small incised squares. A portion of a similar dado is also visible on the south wall the only part still existing of the front porch.

The roof of the great *mandapa* is supported by pairs of pilasters with the winding vine leaf pattern down their shafts as well as by single columns at the four corners. An octagonal stone frame composed of heavy lintels rests on these pilasters. On this frame is another octagonal course on which is carved a row of lotus leaves along the outer edge. Over this again are constructed the concentric rings of the great trabeate dome. The top of the dome unfortunately has fallen and only the five lower rings still remain in position. Originally a bracket sprang from the head of the capital on each of the pilasters and supported the edge of the lower course of the dome. Only three brackets on the western side of the *mandapa* are still in their positions (Pl. XI d). These brackets bear female figures in relief standing beneath trees and resemble to some extent similar figures on the Buddhist and Jaina railing pillars of the Kushana period discovered at Mathura. The bases of the pilasters in the *mandapa* are shaped as vases with foliage overhanging from the four corners. The carvings on the single columns in the corners consists of a vertical row of circles divided by two diameters at right angles to one another.

A massive and elaborately carved doorway on the western side of the *mandapa* leads to the *antandra*. Beglar's description is entirely wrong here. The door jamb on the left bears at the bottom a female figure holding a vase over whose head is a Naga with clasped hands. To the left of this female is another female figure holding up a mass of ornamental foliage in her left hand and to her left again is an attendant of Siva with four hands holding a lotus and a skull mace (*Ulatunga*) in his left hands and a drum (*damaru*) and a skull cup (*Tapula*) in his right hands. Between the attendant and the females is a small dancing male figurine while between the two bigger female figures there are two small female figurines facing to the left. The carvings on the jamb over these figures consist of seven vertical bands. In the centre is a row of superimposed niches containing divine figures. On each side of each niche is a recessed corner with a dancing human figure. To the left of the dancing figures on the left side

there are two horizontal bands of arabesque work, while to the right of the right hand side figures is a round moulding bearing a meandering vine leaf pattern. There are altogether five superimposed niches in the centre of each jamb. The figures on the left jamb beginning from the bottom are (1) Sarasvati, (2) Siva and Durga (3) two figures worshipping a *linga* (4) a goddess with four hands holding a *vina* in two of her hands while in the other two she holds a rosary and a *lamandalu* and (5) Brahma with four hands. The base of the right jamb is exactly similar to that on the left. Most probably the larger female figures close to the entrance represent the Ganges and the Yamuna but as the feet of both have been broken it is impossible to say whether their vehicles the *malava* and the tortoise were there originally. An attendant on the extreme right of the jamb holds a thunderbolt (*vajra*) and a rosary (*alshasutra*) in his left hands while in his right he holds a trident (*trisula*) and a dagger (*trishula*). There is a group of five small flying figurines at the bottom of each of the bands on both the jambs, but in the case of the left jamb these figures cannot be distinguished on account of the accumulation of whitewash. Over these figures the ornamentalations on the right jamb consist of seven vertical bands as on the other. On the three vertical bands on the inner side of the jamb are (1) a row of small figures with clasped hands (2) eight flying figures and (3) a row of rosettes all of which are carried on the lintel. The lintel has three projections or brackets one in the centre and one on either side each being shaped as lotus with a hanging fringe of arabesque work. On the bracket on the left is Sarasvati seated cross legged with eight hands two of which hold a *vina*. Two of the left hands hold a lotus (*pudma*) and a rosary (*ukshasutra*) while the remaining one is in the posture of blessing (*varan mudra*). In one of the right hands she holds a book (*pustaka*) in a second a *lamandalu* or *ghata* and the third is in the position of protection (*abhaya-mudra*). Below the throne on which the Goddess is seated is her *valana* the goose with a kneeling devotee on each side. In the space on the lintel between the central and left brackets Brahma is to be found seated with four hands holding a sacrificial ladle (*surpa*) in one of his left hands while the other is in the posture of giving protection (*ablaya-n mudra*). He holds a book and a *lamandalu* in his right hands. After him is a standing figure with a *vina* in two of her hands and is evidently Sarasvati once more while on the right is another figure of Brahma exactly similar to that described above. The presence of two figures of Brahma and Sarasvati at one and the same place cannot be accounted for. The central bracket bears a figure of Siva dancing the *tandava*. He has eight hands and holds in his left hands (1) a small drum (*damaru*) (2) a trident (*trisula*) (3) a rosary (*alshasutra*) (4) *turya mudra*. In his right hands he holds a bow (*dhruv*) (2) a small mace (*khadanga*) (3) blessing (*varamudra*) (4) giving protection (*abhayamudra*). A male seated near the foot of the god is playing on two drums. Similar figures of the musicians are also to be found in the low relief in cave No I at Badami. Between the central and the right brackets there are three figures. On the left Vishnu is seated with four hands holding a mace in the upper left hand while the lower is in the posture of giving protection and a wheel and a conchshell in the right hands. To his right is

a standing female with two hands, holding a vase with them. On the extreme right is to be found *Kamalatmikā* or, as she is popularly called *Gaja Lakshmi*, seated, with an elephant on each side pouring water over her head, from vases held in their trunks. The goddess has four hands and holds a lotus in two of her upper hands. The remaining left hand is in the posture of giving protection (*abhaya*) while in the remaining right hand she holds a conch. The bracket on the extreme right bears a dancing figure of *Ganēśa* with six hands. He holds in his left hands (1) an arrow (*śaro*), (2) a battleaxe (*parāśu*), (3) a hook (*pustaka*) and in his right hands (1) a dagger (*krīpaka*), (2) a pot of sweets (*mādaka*) and (3) a noose (*pāśa*). Over these figures, the band on the extreme left or right of the jambs, containing the meandering vine creeper is continued. Above the hintel is a large slab of stone bearing on the right half from the left, *Siva* and the seven divine mothers (*Sapta-mātrāḥ*), and ending with *Vārāhi* and *Chāmuṇī*, followed by *Ganēśa*. On the left half of this slab we have the nine planets.

The *antānila* is a small chamber, measuring 8' 9" x 4' and within it are small pilasters each with a bracket capital, on the arms of which is a sprawling *gana* playing on a conch shell. The length of the entire temple is 51' out of which the length of the *garbhagriha* is 9' 9" and the *mandapa* 20' 3". At one time there appears to have been a stone platform, the inside of which has now sunk a good deal. The sinking has caused a good deal of damage to the *sikharas* so that unless the entire temple is underpinned and thoroughly repaired there is very little chance of its surviving for another half a century. Above the mouldings of the plinth the body of the *garbhagriha* is covered with three bands of sculptures, which contain, like the temples of Khajuraha, either images of gods and *Sivaganas* or attendant figures. It may be noted here that the temple at Sohagpur is profusely ornamented with indecent figures like some of the Khajuraha temples. On each of the recessed corners of the *garbhagriha* is a miniature *sikharā*, while four larger miniature *sikharas* lean against four faces of the main *sikharā*. The main *sikharā* is entirely covered with the conventional *chaitya*-window pattern. The stones of the tall spire are keyed in their position by a large circular stone, on which are set a very large *āmalaka* and two more gradually diminishing in size. On each face of the *garbhagriha* and in the centre of each of the three bands mentioned above is a row of superimposed niches each containing a divine figure. These niches are flanked by square pilasters with three projecting bands on the shaft of each. The niches contain divine figures such as *Pārvati* and *Siva* dancing the *tandava* dance (Pl. XII).

Alied to the temple at Sohagpur are the group of temples at Amarkantak, the supposed source of the Narmada and the Sōna. As such, Amarkantak is mentioned in the oldest of the Purāṇas, the Matsya Purāṇa, where it is described in the 186th chapter and in the last verses of the 188th chapter. Two places in Amarkantak are mentioned specially, one of which is *Jvalēśvara*, the second being called *Amarēśvara*. Another place is also mentioned in the 186th chapter, viz., *Rudiakotī*. In January 1921 none of the existing structures at Amarkantak were known by these names. The group of temples at Amarkantak is divided into two distinct parts. The earliest part, which contains the largest and most

ancient temples and the older images is now forsaken entirely by pilgrims who are taken by the Devarni Brahmins who now officiate at this holy place to a group of entirely modern structures and a quite new *Yatra* which is now represented is the source of the rivers Narmada and the Sona

In the older group the most important temple is a triple shrined temple of Mahadeva which is ascribed by local tradition to *Raja Karan Duhariya* i.e. King Karna of Dahala (Pl XIII) This temple stands on an eminence almost in the centre of the plateau of Amarkantak It or rather this group of temples is quite different from the regular north Indian temples with which one is familiar in Hindustan and in plan the temple varies considerably from the temples of the Giedi country described before Beglar who visited Amarkantak in 1873-74 was the first person to describe the ruins at Amarkantak at length Writing about this temple he states Architecturally however there is but one temple deserving of interest and that is the great deserted one known as the Karan Mandir and traditionally ascribed to Karna Raja

As it stands at present it has the appearance of three distinct temples on one large raised platform but this is due either to the great connecting maha mandapa having been destroyed or never completed it will be seen from the plan that there are three temples disposed on three sides of a square the fourth side being unoccupied and the platform at that end broken The platform is not a square but cruciform following the outline of the temples but larger in every way so as to leave a bench all round the projecting corners of the platform at the angles of the three arms of the cross are now quite meaningless but if we prolong the lines of the three temples in front of the entrances 10 feet we will find that the inner space left permits of a square 25 feet in width being described which will leave just the same bench between its walls and the platform square as is now left by the temples between their walls and the edges of the arms of the cruciform platform If now we suppose the thickness of the walls of this square so described to be the same as that of the existing projecting portion of walls or pillars in front of the entrances of the existing temples or about  $2\frac{1}{2}$  feet we shall have a clear square of about 18<sup>1</sup> feet in the centre as the clear space of what would then be the mahamandapa the convenient size thus obtained being just what would not be too large for an overlapping dome nor yet too small compared to the size of the sanctum as will be seen on comparison with other examples of the ordinary type The temple would then consist of three sanctums three antaralas each 10 feet long a great mahamandapa 18<sup>1</sup> or 19 feet square a mandapa equal to the antarala or 10 feet square and an ardhamandapa rather smaller and this temple would thus be the second specimen of the unique type of temple which exists at Malabar near Mahoba although at first sight this type is widely different from the ordinary type of Hindu temples yet on examination it is found to be nearly a slightly modified form of it the window projections of the transepts being here replaced by antaralas on each side and the windows themselves replaced by a door each opening however not into the open air but into a sanctum equal and similar to the principal sanctum The superb magnificence however, of such a temple with its three

tall and profusely sculptured lofty towers of graceful outline can only be realised by actual sight unfortunately the only complete existing example I am aware of at Mahaibai is small and so confined within a mass of huts as to render even a good view embracing the whole impossible and a photograph impracticable besides which that temple is buried under accumulations of rubbish to a depth of about six feet

This temple therefore is singularly interesting for its size and design and it is a thousand pities it never was completed the mouldings are bold and elegant but perfectly plain as is in fact the whole temple the little carving that exists is confined to the upper portions of the towers and is merely the plain horse shoe type of which a fine example is the smaller Jain temple at Khajuraha but here it is not so rich nor so deep and portions are even merely marked with the chisel in outline and not cut proving that the temple has been left unfinished the triple row of plain projecting blocks over the basement mouldings were no doubt intended to be cut into statues as at Khajuraha some of the blocks have even a little unmeaning shallow carving on them either the first outlines of statues for the guidance of the sculptors or attempts of some after age at completion of the temple

The towers rise up with a curved outline the curve is not of the type of the Srivari brick temple or the Berakar type of Bengal it is of the Khajuraha or Northern India type. Here it is enough to notice the type of the tower is one more of the evidences which places this temple within the Northern or rather Central India class and not among the eastern class of temples the projecting entrance in front has as usual the projecting gable roof which here is straight sided and not curved as is sometimes the case there is the usual small entrance in it vertically over the great entrance into the sanctum below and giving access to the chamber over the flat roof of the sanctum for here as elsewhere universally in stone temples the sanctum has an inner roof of intersecting squares within the tower roof Internally the temples are perfectly plain the material is a coarse hard reddish conglomerate the architraves of all the sanctums have the lotus as a symbol carved on the centre the principal sanctum once had a statue as there are fragments of what I suspect was the pedestal or singhasan still *in situ* now however a large lingam and argha are set up in the centre the argha is clumsily set into the floor it is broken on the left and north side a gargoyle projects from the outer face of the tower to let out the water of libations the gargoyle does not deliver the water openly but resting on a dwarf hollow pillar and pierced with an outlet at the bottom over the hollow of the pillar it delivers the water into the hollow of the pillar, and thence underground away to a distance this is the only sanctum that has this gargoyle the others are without outlets for water they also now enshrine lingams set in arghas but I doubt if such was their original purpose<sup>1</sup>

This triple shrined temple was indeed new to Beglar who had most probably not seen any temples of this type in Khandesh or in the Deccan Besides the

<sup>1</sup> Cunningham *Archaeological Survey Reports Vol VII pp 127-29*

small temple found by him at Mal arbai other examples have since been discovered in Central India. One of these is situated in the village of Deoguna on the same plateau as the village of Bhumra where the Gupta temple was discovered.<sup>2</sup> This plateau is in the States of Nagode and Jaso Bhumra being in the Nagode portion while Deoguna is in the small part belonging to the Jagir of Jaso. A similar small temple was discovered in the northern part of Malwa in the village of Kul desvar which is now included in the Giroth District of the dominions of His Highness the Maharaja Hullai.<sup>3</sup> It would appear that King Karna must have seen one of these triple shrined temples during one of his numerous campaigns in Western India and may have built this temple after the model of these south western shrines. The space between the three shrines of the temples in Western India is usually occupied by the *mandapa*. In the present case the *mandapa* was supported by columns the bases of which are still standing, while the fourth arm of the cross was occupied by a small porch in front of which was a flight of steps. There is no evidence to indicate that the *mandapa* was not completed in fact the projection in front of the central temple shows that originally there was a staircase at that point. It cannot be understood now how Beglar missed this fact and for what reasons he thought that the western side was incomplete. The original plan of the architect was to reproduce one of the triple shrined temples which the king or he himself had seen in Western India. The approach way to this group was from the west where there were steps right in front of the *mandapa* as indicated by masonry of huge blocks of conglomerate called Kaniar in North India some of which have been quarried away, very probably when the later group of temples was being built. The three *antaralas* in front of the three temples also seem to have collapsed and their remains also to have been carried away for building the new group of temples at this place. The *sikharas* of these three shrines resemble the northern type and bear a great resemblance to that of the temple at Sohagpur described above (Pl. XIV. b). Of the three temples the one on the north is now in ruins as its *sikhabha* has collapsed but the core of the *garbhagriha* is still in a fair state of preservation. This temple faces the south and there are two *nigropattas* inside it with a broken *haga* in one of them. The roof of the sanctum is supported by four pilasters at the four corners and three corbels in each of the three walls. These corbels are shaped like one of the arms of a square hipped capital. On each side of the roof the pilasters and the corbels support a heavy lintel from which the trabeate roof springs. A delicate design to some extent resembling the heraldic *fleur de lys* is sculptured in low relief on the ceiling and the top is carved to represent a fully blossomed lotus. The passage to the *garbhagriha* is roofed by massive lintels the additional strength being necessitated by the heavy weight they had to support in that of the gable roof in front. The jamb of the doors bear on them a flat twisting creeper pattern which is very vigorous in execution in spite of its simplicity (Pl. XIV. c). On both sides of this

<sup>2</sup> Proc. of the Archaeological Survey of India No. 16 pp. 1-2.

<sup>3</sup> Annual Report of the Archaeological Survey of India Western Circle for the year ending 31st March 1920 p. 1161.

door are a pair of pilasters bearing a similar pattern. These pilasters support large square bracket capitals which in turn carry a heavy lintel, decorated with the same pattern. The bases of each of these pilasters consist of a round vase with foliage hanging down at the sides. They resemble very much the pilasters and pillars of the ruined temple discovered recently on the mound of ruins at Karanbel in the Jubbulpore District<sup>1</sup>. Beglar's surmises on the ornamentations of the exterior of the *garbhagrihas* appear to be wrong. The architects did not intend to have birds of divine or semi-divine figures around the middle of the exteriors as at Khajuraha, and this is proved by the fact that the niches on each of the three sides of each of the *garbhagrihas* are occupied by diamond shaped rosettes and not by images. There are two rows of super imposed niches on each side of each of these temples and another row is to be found outside the walls of the *antarala*. In some cases these niches are empty while in others, as for example, the temple on the south all niches on the outer wall contain diamond shaped rosettes. The lintel of the doorway in each temple bears a row of rosettes. The gables, over the *antaralas* of these temples, are entirely devoid of carving up to a height of five feet from the lintels supported by the pilasters on either side of the doorways. At this point there are two horizontal bands of mouldings and then, above it a row of rosettes alternated with pilasters in relief. Over this is the roof triangular in shape, the apex of which is 9 10 in height from its base. The sides of this gable shaped roof are stepped and are covered with *chaitya* window shaped ornaments, and above and central with it is a fine *chaitya* window containing an ellipsoid medallion with a rosette in it. The total length of the platform on which the temple stands is 87 and the present total breadth 56 6". The length of the *garbhagruha* on the north is 22 and its breadth 18. The measurements of the *garbhagruha* on the east are 21 6 x 18 and the southern *garbhagruha* is almost identical with it.

Beglar mentions a half ruined temple consisting simply of a cell with a portico two hundred feet to the north of this temple<sup>2</sup>. This portico was supported on sixteen pillars. The position of the ruins of this temple is now marked by a big mound. To the north of this shrine is a row of three small cells or temples in a line. These are very small and consist only of a cell each with a small tower. These three temples contain images and are much later in date than Karna's triple-shrined temple or the ruined *mandapa* which is No 2 of Beglar's list. To the west of this small shrine there is a large temple now known by the name of Kesava Narayana (Pl. XV). This is No 6 in Beglar's description. Beglar was informed that this temple had been built by the Bhonsles of Nagpur but in reality it is an ancient temple which may have been partly rebuilt by the Bhonsle Rajas in the 18th century. Originally there was only one shrine to the south with a *mandapa* on the north, but later on, another shrine has been added on the west. In the bigger shrine on the south is a fine image of Vishnu of the usual northern type. The smaller shrine contains another old image of Vishnu. The *mandapa* is practically open on all four

<sup>1</sup> See Pl. XIX

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sides and its roof rests on short dwarf columns which again stand on benches running along the sides of the *mandapa*. The latter has only one opening on the eastern face and consists of a stone door frame fitted between two of the dwarf columns in the centre. The *mandapa* was built on a plain square platform and the only ornaments on it are to be found outside the back rests of the benches, these being divided into rectangular panels by means of twin pilasters. The roof of the shrine is pyramidal in shape and appears to have been repaired at some later date. Beglar seems to have found this temple or rather group of temples whitewashed but whitewash is not in evidence anywhere at present except on the columns and the benches of the *mandapa*. As in the case of the temple of Karuna the niches on the wall of both of the *garbhagrihas* contain diamond shaped rosettes (Pl. XV).

Standing close to this temple to its north is another old temple called the temple of Machchhendranatha. This temple consists of a *garbhagriha* on the north west and a *mandapa* in front of it i.e. to the south east. The *mandapa* which measures 42 x 37.9 like the previous one is supported by four columns in the centre and twelve more arranged in the form of a hollow square. These latter are dwarfed and stand on the benches. No attempt appears to have been made to repair this temple at any time but none the less it is in a tolerably good state of preservation. The only entrance to the *mandapa* is on the east, and it is fitted with a stone door frame ornamented with a meandering creeper pattern sculptured on the upper half of the jambs and on the lintel. The lower parts of the jambs are plain but the sill is decorated with the same pattern. The exterior dado of the *mandapa* consists of panels alternately sunk and ornamented with arabesque work. Above this dado are the back rests which are also curved. This carving consists of arabesque work at the top and the bottom the space in the middle being divided into oblong panels containing arabesque work, which are separated from each other by pairs of circular pilasters. All the columns of the *mandapa* are circular and the ceiling was apparently of the same type as that of the *manjupu* of the temple described before. The *silhara* of the temple which is in an excellent state of preservation is of the Orissan type (Pl. XVI b). The sides are slightly curved and the whole is covered with a conventional *chatuha* window pattern. There are two *amalakas* one large and one small on the top of the *silhara* and above all is the rounded crest jewel (*chudamani*). On each face of the *garbhagriha* are two superimposed niches all of which are empty. Within is an old *virghapatta*. The roof of the shrine is constructed on the same principle as that of the temple of Karuna but in this case the four columns in the corners supporting a frame on which the tabeate roof rests are covered with a simple arabesque design. There is a projecting gable in front of the *silhara* the ornamentations on which are precisely the same as that to be found in any of the three temples ascribed to Karuna. The exterior of the *antarala* also bears two niches which contains diamond shaped rosettes. This temple is No. 7 of Beglar's description.

To the east of this temple and on the south bank of the ancient stone paved *padma* stands the temple which was in ruins in Beglar's days but which has

since been partly rebuilt. At present the temple cannot be recognised as an ancient one but still it is very interesting on account of the image which it contains. This image was originally composed of four different slabs of which three were placed vertically on the ground side by side while the fourth was placed on the top of these three forming the top of the backslab. The last one however has disappeared. Out of the three vertical slabs the one in the centre bears the main figure while the side ones being pilasters and form part of the backslab. The main figure is that of a female standing on a fully expanded lotus. She has four hands and holds a lotus in her upper right hand while the lower holds a *lamandalu*. The upper left arm is broken but the lower holds a rosary. On each side of the leg of the main figure a bearded Rishi is seated in meditation while on each side of her head is a garland bearing *gandharva* couple. Below the lotus on which the main figure stands and the pedestal is a clear space in which a bearded male figure is seated crosslegged with hands clasped in front in adoration while on each side a female attendant is kneeling with a fly whisk in their hands. On the side slabs are two recessed corners at the bottom. The first corner on the right bears two kneeling female figures while on the second another male wearing a turban is seated crosslegged. Over the first recessed corner is a pilaster bearing one large and a small female figurine in relief against it. The larger female figure holds a fly whisk. Over the second recessed corner a bearded male is standing with a vase in his right hand while the left is held up in the posture of giving protection. Over this figure a female is kneeling with hands clasped in adoration over whom is a rampant lion. On the top another male is standing on a bracket. Near the top of the pilaster there is a *gandharva*-couple carved in relief against it. The slab on the left is exactly similar to that on the right with the single exception that the figure at the bottom on the second recessed corner is bearded.

This image appears to be the original image of the goddess Narmmada which for some reason or other has lost its sanctity together with the stone paved *linda* in front of it which must originally have been supposed to be the source of the rivers Sona and Narmada. The cause of this loss of sanctity is not known to the Deccani Brahmins who now officiate as priests in the modern shrine of Narmada. These priests profess ignorance about the identity of this figure. The interior of the old temple in which this image is enshrined has not been repaired. The broken lintel over the doorway is being supported by an old stone pillar. There was a *mandapa* in front the stone paved platform of which is still existing. This temple is No 8 of Beglar's list.

The next temple is now entirely ruined. It was partly standing in Beglar's time. The *mandapa* and *silvara* have collapsed and the exterior facing of the *garbhagriha* has disappeared leaving the core exposed. The interior of the *garbhagriha* is perfectly plain. There is an old pedestal inside it on which stands a fine image of Vishnu with figures of the ten incarnations on its backslab. This image of Vishnu is now called Sonabhadra i.e. an image of the river Sona! To the east of this ruined temple which is No 9 of Beglar's description is another

temple called the temple of Patalesviri (Pl. LXV, a) In plan this temple is exactly similar to the temple of Machchhendranatha described above (No 7 of Beglar's list) With the exception of portions of the *sikhara* and of the back rests of benches it is in a fairly good state of preservation Certain portions of the *sikhara* bear traces of whitewash, which may indicate that it was partly rebuilt at some later date But the carving on slabs forming the *sikhara* shows that the original position of these stones has not been disturbed The temple consists of a *mandapa* and a *garbhagriha*, there being no porch either in front or on the sides of the *mandapa*, as in the case of the temples of Kēsava narayana and Machchhendranatha Access is obtained to the interior of the *mandapa* through an opening on the western side or the front of the *mandapa* where a stone door frame has been fitted The upper part of the *mandapa* is open on all sides the lower being enclosed on three sides with stone benches having back rests The back of the back rests as well as the exterior face of this wall below the benches is ornamented The ornamentation is similar to that in the *mandapa* of the temple of Machchhendranatha The back of the back rests contains two bands at the top and the bottom The upper band consists of a meandering creeper pattern while the lower band consists of a row of lotus petals The space between them is occupied by vertical oblong panels, containing arabesque work separated by pairs of round pilasters The shafts of the pillars which support the roof of the *mandapa* are round at the top, octagonal in the middle and hexagonal at the bottom Most of them are short and rest on the benches but four pillars in the centre and two pilasters leaning against the *antarala*, are long and rest on the pavement The ceiling of the *mandapa* is divided into nine rectangles each covered by a trabeate dome Unlike others this temple faces the west and the floor of its *garbhagriha* is far below that of the *mandapa* while the latter is about a foot below the surrounding ground level The dado of the *mandapa*, i.e., the portion under the bench towards the north is half buried in the soil Seven steps lead from the level of the *mandapa* down to the floor of the *garbhagriha* Inside it is an old *linga* and an *arghayattha* Outside its walls there is a niche on each face of which the eastern and southern ones contain large diamond shaped rosettes Unlike other temples the exterior of the *garbhagriha* is covered with the *charana* window pattern with which portions of the *sikhara* also are entirely covered The *sikhara* of this temple and that of the temple of Machchhendranatha are dwarfish and look like the later temples of the eleventh and twelfth century at Bhuvanesvara in Orissa There is only one *amalaka* on the *sikhara* of this temple The gable over the *antarala* is also present in this case The roof of the *mandapa* is in a fair state of preservation and consists of a stepped pyramid, on the top of which is a large square piece of stone on which the *amalaka* and the crest jewel (*chidamani*) have been placed A low narrow *chhajja* runs along the sides of the *mandapa* With the exception of these temples the remaining temples of Amarapuri are either in ruins or modern The second group consists entirely of modern shrines which are absolutely of no interest except for the ancient statues and images they contain which will be described in the next chapter

Bajnath is a small village lying at a distance of one mile from the Sutna Rewa road nine miles from Rewa and 23 miles from Sutna station Cunningham had visited Bajnath in 1884-85. During the month of July of one of these years the *mandapa* of the ruined temple at this place collapsed. Cunningham says that at one time Bajnath possessed five or six temples of which one was standing in his time<sup>1</sup>. In April 1920 this temple was still standing in the same state (Pl. XVIII b). This is the temple of Vardyanatha Mahadeva and probably it is the same as that given by King Lakshmanaraja to the Sāiva ascetic Hridayasiv<sup>2</sup> as mentioned in the Bilhan inscription of the rulers of Chedi. Since Cunningham's visit a portion of the *śikhara* has also collapsed. The outline of the *mandapa* can be traced from its pavement where the bases of the pillars which once supported the roof of the *mandapa* are still in position.

The temple, as it stands at present consists of the ruins of the *garbhagṛha* and the *antarala*. The latter possesses a finely carved stone door frame. On the sill there are lions and elephants on each side facing the circular projection in the centre. This projection bears two conventional trees. There is a small recessed corner on each side bearing sunken panels which contain human figures. The jambs on each side are elaborately carved. The bottom bears the usual figures of Ganges and Yamuna. Here we find Ganges on the right with a *mālā* below her feet. Two female attendants and a *śivagana* stand to her right, with a Naga near her head. The left jamb bears the figure of Yamuna standing on a tortoise. Over the head of each of these goddesses is a canopy formed by a pair of parrots holding a single garland jointly in their beaks. Over this group the jamb is covered with five vertical bands of carving. Thus on the extreme right of the right jamb is a band bearing a meandering creeper pattern which is continued on the lintel and in the interspaces of which is ornamental foliage. The second band consists of a superimposed row of lions rampant on recessed corners. In the central band is a row of niches four in a superimposed row, each containing amorous couples. The fourth band consists of another superimposed row of lions rampant on rosettes and finally on the extreme left we have a narrow band containing diamond shaped and round rosettes alternately. The last three bands are also continued on the lintel. In the centre of the lintel there is a panel bearing a bas relief beginning with a female standing on the left with two hands between a pair of plantain trees. She holds a lotus in her right hand. To the left of this are six seated figures of the seven *Matrikas* all with two hands. The fifth and sixth figures are those of Varahi and Chamunda. After Chamunda is Ganesa seated with another male figure with two hands evidently Siva. In the centre of the lintel is a niche on a projection flanked by two round pilasters containing a figure of Siva as Lohulisa. He has four hands two of which hold a lotus while two others are in the *Dharmara-chalita-mudra*. The space on the lintel to the right of this central niche is occupied by seated figures of the nine planets. At the right end of the

<sup>1</sup> Cunningham Archaeological Survey Reports Vol. XXI pp. 104-55

<sup>2</sup> Epigraphia India Vol. I pp. 259-268

intel is a female standing, with two hands the left of which is held aloft over her head while the right is placed on her left breast

There is a plain trabeate dome over the *antarala*, over which are the remains of the projecting gable in front. Inside the *garbhagriha*, the *linga* does not occupy the exact centre. The southern side of the exterior facing of the *garbhagriha* and the *sikhara* is partly uninjured. The northern side has partly collapsed. From the existing portion we learn that the *sikhara*, in this case also was covered with a modified *chaitya* window pattern. There is a niche in the southern wall of the *antarala* and two large and one small niches in the south wall of the *garbhagriha*. All of these are empty except the central niche on the southern face which contains an image of *Ganēśa*. Here there is a departure from the usual rule in temples of the country of Dahala according to which the niches on the exterior of *garbhagrihas* generally contain rosettes and not images. A portion of the brickwall of the *garbhagriha* has collapsed, in the north western corner, while the entire outer facing of the northern wall of the same has disappeared. Some sculptures, seen by Cunningham are now worshipped and have been placed inside a hut to the south west of this temple, and some more are lying outside under trees, indicating that at one time Baijnath possessed a large number of temples. The temple of *Vaidyanātha* itself stands on the bank of a huge lake which has now become shallow and which in April 1920 was covered with lotus flowers in full bloom.

A small temple of *Siva* similar to the temple of *Vaidyanātha Mahadeva* at Baijnath, was discovered in the working season of 1921-22 at Marai in the small state of Muhar (Pl. XX a). Muhar must have been included in the dominions of Kalachuri Chedis. The village of Marai nestles at the feet of the northern slope of the Kaimur range and must have been a place of considerable importance in the tenth and eleventh centuries, judging from the ruins that now lie scattered all over the village. At the eastern extremity of the village there is a fine stepped tank, formed by building a dam against the slope of the hill, where rain water is collected. The dam is on two sides of the tank, the hill side protecting the remaining one of the triangular area. On this dam stood more than one ancient temple, the ruins of which now lie scattered on it. Judging from the execution of the sculptures it appears that these temples were built in the eleventh century and therefore of the same date as the temple of Sohagpur Amarantak and Baijnath.

Thalur Karunsingh the owner of the village of Marai, pointed out an entirely new temple which lies inside the village. The temple is smaller in size than the temple at Baijnath and stands on a stone built platform which is approximately 100 ft in length and 50 ft in breadth. In the centre of this platform there is a smaller platform about six feet higher than the larger one. The main temple stands on this platform. The *mandapa* has entirely collapsed like the temple of *Vaidyanātha* at Baijnath and its plinth lies buried in the massive stones of its ruins. Only the side walls of the *antarala* and the main *garbhagriha* are still standing. The latter has lost its *sikhara* entirely. The walls of the former are plain and the masonry is regularly coursed ashlar, like

that of the temple at Baijnath. The door frame of the temple is finely carved. On the right jamb we find Ganges on the left with a *makuta* near her feet and a Naga over her head. In front a female is standing with two hands both of which are broken. On the left is a seated male attendant while on the right a female attendant is standing. On the extreme right is a *Swagana* with a *trishula* in his left hand. An inverted lotus leaf over the head of Ganges forms a canopy. Small monkeys are seated over this lotus leaf among Rishis and other figures. Over the head of this group the jamb is divided into two bands the first of which consists of a superimposed row of niches with a recessed corner on each side and the second is a round band with a row of lions rampant with human figures on their backs in the interspaces. These figures are fighting with the lions. In the first band there are four niches all of which contain amorous couples and a male is dancing on each of the recessed corners. The left jamb is similar to the right one except for the fact that Yamuna who has replaced Ganges is standing on the back of a tortoise. The female in front of Yamuna is broken and the *Swagana* to the left of the female attendant holds a skull mace (*khatvanga*). On the lintel there are three niches one at each end and one in the centre. Between them there are three bands of carving in two parts. The first band consists of a row of *Gandharvas* bearing garlands. The second band consists of the nine planets while the third consists of Siva and the Seven Divine Mothers. The niche or bracket on the left bears the figure of Brahma seated with four hands holding a sacrificial ladle (*sastra*) and a rosary (*alshasutri*) in his left hands while the right hands are broken. The goose the *vahana* of Brahma is carved to the right of the cushion on which the god is seated. The central niche contains a figure of Siva as Lakulisa seated on a lotus. A Rishi is seated on a smaller lotus under the big lotus on each side of its stem. Siva has four hands of which two are in the *Dharmma-clakra-mudra* and two are broken. There is a *Gandharva* with garlands on each side of the head. Outside the pilasters of the niche which are round in all three niches there is a lion rampant over the head of a kneeling devotee on a recessed corner. The niche on the right contains the figure of Vishnu on Garuda with four hands all of which are broken. Of the three bands of carving between these three brackets the first part of the second band bears the seated figures of a female followed by those of the Sun Moon Mangala and Budha with Guru or Brihaspati. In the third band there is a seated figure of Siva with four hands playing on a *veena* followed by three of the Mothers. In the second part of these two bands are to be found Sulka, Saturn, Rahu and Ketu in the second band while in the third band are the figures of the four Divine Mothers ending with Chinninda and Ganesa. There is a separate circular door step on which the sill rests. This door step has a conch on each side as in the case of the temple of Lakshminarayana at Kohala in the Indore State.<sup>1</sup> The sill consists of a tree on the circular projection in the centre with a female standing with a lotus on a

recessed corner, on each side of this tree. Then come two males seated on ornamental foliage in a panel. Finally on each side there is a niche, under each of the jambs, containing mutilated human figures. On a recessed corner on each side there is a lion rampant while on the other side is another recessed corner with a male or female attendant.

The temple at Marai is almost square and there are only four recessed corners between each right angle. Originally, there was a niche flanked by square pilasters in the centre of each of the three faces. The niche on the northern side has collapsed. The facing of the *garbhagriha* on this side has also fallen. Portions of the facing of the southern wall has suffered. The west of the backwall is comparatively in a good state of preservation. There are two rows of divine figures on the exterior of the wall of the *garbhagriha*, which are mutilated. Interspersed between other figures in the upper row are obscene groups, usually with two figures in each group, as in the temple of Siva at Sohagpur and some of the Khajuraha temples. The *antarala* is very small and is fitted with a second door frame. The *garbhagriha* contains a huge *linga*, with a square *arghapatta*, which is placed on a second but plainer *arghapatta* also oblong in shape. The interior of the *garbhagriha* is plain and, like the temples at Amarkantak, its ceiling is supported by four pilasters, in the four corners. There is a plain bracket in the northern wall. The ceiling of the *garbhagriha* is trabeate, with four big *lintel* *hus* in the triangular corner slabs of the roof.

Triputi, the ancient capital of the Haihayas, is now represented by the large village of Tewar, which stands on the road from Jubulpore to the Marble Rocks. Two miles from this road are the ruins of Karanbel which have been identified with the ruins of the city of Karnapuri, built by Kaarna. Karanbel consists of several very high mounds covered with bricks and potsherds. With the exception of scattered images and sculptures only two ancient monuments are visible at these two places. At Karanbel the *mandapa* of a temple was discovered which, judging from its curving, must be assigned to the same date as the triple shrined temple of Kaarna at Amarkantak. At Tewar, there is only a stepped well which also belongs to the same date. Cunningham, who visited Tewar in 1873-74, printed in his report an account of Karanbel written for him by his assistant, the late Mr J. D. M. Beglar. I found, however, at the foot of a low, long hill, known as Kari Sarai the remains of two structures. One of these, situated about a mile and a half from Tewar, consists of a cell composed of two rows of three pillars each, with long stones between them piled on each other for walls, on three sides. The pillars are 1½ feet square but they are evidently taken from some more ancient building, as two of them, though doing duty as pillars, are the top or sides of a doorway.

About 200 feet off it, but quite hidden away in the dense jungle, one comes quite suddenly on a remarkably picturesque ruin. This consists of the remains of two distinct buildings, both made of, or supplemented by, spoils from other buildings. They consist of two colonnades. The higher and larger one has four rows of pillars, three in each row, surmounted by capitals and

architraves, but without a roof. The other consists of four rows of two pillars each but much lower in height though the pillars appear similar both in execution and in all particulars of size except height. These are also surmounted by corbelled capitals and architraves. The pillars are not all alike some are very fine and massive and plainly but exquisitely and boldly sculptured some are thin and coarsely executed while others again are made up of non-descript fragments piled upon each other. The architraves surmounting and connecting the pillars are massive and sculptured in the plain geometric patterns so common in the Chandel temples of Central India.<sup>1</sup>

These two ruins cannot be located now and most probably their remains have been taken away either by the Railway Companies or by the villagers. In April 1922 the remains of two other buildings were discovered, on the slope of one of the mound at Kairibel. The larger one of these is apparently the *mandapa* of a temple with an *ardha mandapa* or porch on the southern side (Pl. XIX a). Two pillars in the *ardha mandapa* are built up in sections i.e. they are not monolithic. Originally there were apparently four pillars in the centre of the *mandapa* surrounded by masonry walls on all sides along which there were pilasters which also were not monolithic but were built of several slabs of stone. In plan this *mandapa* seems to have been similar to the *mandapa* of the temple of Kamakandala at Bilhār though in the latter case the pilasters which rest against the masonry walls are monolithic. The temple appears to have faced the south. At present three of the four pillars are standing the place of the fourth was taken up by a pilaster of masonry. There are four lintels on the porch on the eastern side. The pillars and pilasters of the main hall of the *mandapa* all support lintels. There are two lintels one over the other at the place where the porch on the south joins the main hall. The pilaster at the north eastern corner rests on a chair or base which has become exposed by the action of the water of a small *nalla* which flows by its side. The height of this pillar is 11 feet 6 inches from the top of the chair.

To the north of this *mandapa* there are the remains of a smaller colonnade consisting of two pilasters and a pillar here the remains indicate that a masonry wall ran along the sides of the two pilasters. There was a second pillar at this place which appears to have been displaced and curved away recently. This second group seems to have formed part of a smaller temple close to the larger ones. To the west of the *mandapa* of the larger temple there are the remains of a smaller temple, which was exactly similar in size to the smaller temple to the north. About fifty feet to the east of this group of ruins there are the remains of another small temple consisting of two plain pillars with square bracelet capitals supporting two plain lintels (Pl. XIX b). The other edge of the lintels is supported by a carved door jamb. It is impossible to say at present whether these remains were noticed by Beglar or not but it seems quite probable that he mistook them to be later buildings constructed from materials of older temples because the pilasters are built up in sections

and are not moughthie. The pillar reproduced in Plate XX b appears to resemble the pillar reproduced by Cunningham to some extent. It cannot be the same one as the dotted lines in Cunningham's plate indicate that the pillar seen by him was unfinished while the same cannot be said of the pillar reproduced here<sup>1</sup>.

The only other ancient monument in the vicinity of Karanbel or Tewar is a large stepped well on the border of the village of Tewar (Pl. XXI. b). This stepped well is really cruciform in shape with four narrow stairways in the centre of each of the four sides. In addition to these stairways there are two additional ones on the eastern side on which side a platform appears to have been built at some later date. The old staircase on this side passes under this platform and in addition there are two series of steps which are only partly complete on each side of this platform. Just behind this platform there is a modern shrine under a tree under which many of the sculptures and images discovered at Tewar have been grouped together descriptions of which will be found in the next chapter.

Some of the ruined temples at Bargaon which is close to the Ruthi and Saluji Station of the Bina Katni Section of the Great Indian Peninsula Rail way belong to this group. The temple of Somanatha at this place described by Cunningham is now a plain square cell without any ornamentation<sup>2</sup> (Pl. XVIII a). Evidently this cell was the original *garbhagruha* of the temple which once had *mandapas* and *ordha-mandupas* in front but which has now been reduced to its present shapeless condition by repairs after a partial collapse. The temple at Bhrupur discovered by Mr H. B. W. Garrick a photograph of which was published by him, also belongs to this period<sup>3</sup>. The other building at Bhrupur an illustration of which also appears in Cunningham's report may be a palace or a monastery the date of which is uncertain<sup>4</sup>.

The temple of Vishnuvaraha at Bilhari does not belong to this epoch. It is a building in the hybrid quasi Muhammadan style affected by the builders of the Gond period and specimens of which are to be seen almost all over this part of the country (Pl. XXI a). The building is a tall one and may have been built on the ruins of a more ancient temple which stood at this place. The porch which stands in front of it had been built from the materials of more than one ancient temple as all pillars are not of the same design. Neither this porch nor the temple can be assigned to the period of the rule of the Chedi or Huhava kings. There are some interesting sculptures at this place an account of which will be found in the next chapter.

The third group of Haishiya monuments consists of temples built during the reigns of the last two or three kings i.e. Nar sinhadeva his brother Jayanand and the latter's son Jayasimha. With the exception of the Bhera ghat inscription of Alhanadevi the widow of Guvilarma and the mother of

<sup>1</sup> Cunningham: *Archaeological Survey Reports* Vol. IX, pl. XIV.

<sup>2</sup> Cunningham: *Archaeological Survey Reports* Vol. XI, pp. 163 ff.

<sup>3</sup> H. B. W. Garrick: *Archaeological Survey Reports* Vol. VII, pp. 373 ff.

<sup>4</sup> H. B. W. Garrick: *Archaeological Survey Reports* Vol. XI, pp. 163 ff.

Narasimhadeva there is no other epigraphic evidence of buildings of this period. The temple which was built by Alhanadevi and which is referred to in verse 27 of the Bheraghat inscription appears to refer to the rebuilding of this temple as remains at this place indicate that there was a temple on this spot built long before the twelfth century A.D.

Bheraghat is one of the passes through which the river Narmada flows and is situated at a distance of thirteen miles from Jubbulpore. It is now better known as the Marble Rocks over which the stream falls in a cascade and is one of the principal attractions of the district. From an inscription discovered at this place which is now kept in the American Oriental Society's Museum in New York it is evident that a temple was built on one of the hillocks by Queen Alhanadevi the consort of King Gayakarna son of Yasahkarna and grandson of Karnadeva in the Kalachuri chedi year 907=1155 56 A.D. during the reign of her eldest son Narasimhadeva. This temple or rather the lower part of its *garbagriha* still exists and is now known by the name of the temple of Gauri Sankara (Pl. XXIII a). The temple stands on the top of a hillock the upper part of which has been levelled. It is very peculiar in shape. The enclosure which surrounds it is circular the outer diameter of which was 130 0 according to the measurements of Sir Alexander Cunningham<sup>1</sup>. The inner diameter was 116 2". The temple itself stands inside this circular enclosure but not in the centre or on the centre line. It stands at a point which approaches too close to the circumference. Sir Alexander Cunningham was of opinion that this temple is of later date. The present temple is a comparatively modern building being made up partly of old carved stones and partly of bricks. It does not occupy the centre of the circle nor does its mid line even correspond with the mid line of the enclosure. The basement of the temple itself however appears to be old and undisturbed but much of the super structure and the whole of the portico are of later period. Looking at its position in the north western quadrant of the circle I am inclined to think that originally there must have been a similar shrine opposite to it in the south western quarter with the main temple occupying the eastern half of the circle immediately opposite the western entrance<sup>2</sup>.

If Cunningham's supposition is true then the temple which is situated inside this enclosure must have been those of triple shrined temple like the one which Karnna built at Amarkantak. There are however no indications at present of the existence of two other temples but it is certain that the lower part of the temple of Gauri-Sankara is old<sup>3</sup>. The stones with which the steps for going up the hill have been built are taken from the ruins of an earlier structure. Numerous pillars stones with the *chaitya* window pattern which must have been taken from the *sikhara* are visible everywhere at this place. The existing temple faces the north and the plan of its *garbagriha* is exactly the

<sup>1</sup> Archaeological Survey Reports Vol. IX pl. XII

<sup>2</sup> Ib d p. 61

<sup>3</sup> The upper part resembles the later Chandella temples at Khajuraho e.g. the temple of Brahma (Pl. XXIII b)

same though on a reduced scale as one of the shrines of the triple shrined temple of Kainur at Amaravati. The central buttresses or projections on the west and the south sides of the *garbhagriha* appear to be in their original positions as the two superimposed niches on each of these sides do not contain images but as in the temples at Amaravati, diamond shaped rosettes. On account of the accumulated coats of white wash it is impossible to determine how much of this temple above these niches is original. The *mandapa* in front and the small shrine which contains the bull on the same platform are no doubt modern. This is evident from the *chhajja* which is supported by a series of small modern stone brackets built after the modern Benares style. On three sides of the *mandapa* there are plain dado benches with brackets, the head of which is carved as a row of *lunguas*. In this *mandapa* only the pillars and the four dwarf pilasters appear to be old. They are of the same date as the temple of Somanath at Deotihio. There is a small *antimula* leading from the *mandapa* into the *garbhagriha* and the stone jambs of the doorway fitted between this *antamala* and the *mandapa* are certainly old. The right jamb bears a short inscription in four lines which states that the Mahārāja Gosāladevi mother of the Mahārāja Vijayashinha along with her grandson Ajayashinha daily salutes the god (?) Vaidyanatha (Pl. LIV). This short votive inscription is another proof in support of the fact that the temple of Vaidyanatha built by Alhanadevi is the same as that which now goes by the name of Gaṇi Śālā at Bheraghat and which was visited by Gosāladevi the queen of Jayashinha and the mother of Vijayashinha who was the daughter-in-law of the same Queen Alhanadevi.

Of more interest is the circular cloister which consists of a huge thick wall along the outer edge of the circular platform, inside which there is a circular row of pillars and pilasters arranged in two concentric circles. A pillar in front and a pilaster at the back near the circular wall supported a flat roof with a low ribbed *chhajja* running all along. The shafts of these pillars and pilasters are plain (Pl. XXII, a). There is a plain base with overhanging ledge at the corners of the shafts similar to that to be found on the pillars of the ruined temple at Karanbel. Many of the pillars have fallen carrying away portions of the roof with it. These have been replaced by plain modern ones and the roof over them repaired (Pl. XXII, b).

These repairs were carried out in recent times by the Public Works Department but going over the structure carefully one comes to notice fragments of sculptures which have been employed during the erection of the circular brickwall proving that this brick wall had been erected at some later date, when the ruins of one of the temples were used for its construction. Originally there appears to have been a circular temple open on all sides both in front and at the back. An examination of the exterior also reveals the fact that the contour of the brick wall does not correspond to the outer line or periphery of the basement. Coming in also noticed the fact that the characters used

<sup>1</sup> Compt. Lai also noticed this and states that in the circular temple at Combatore the enclosing wall reaches only to the shoulder of the statue. —Archaeological Survey of India, Reports for IX p. 2

in the inscriptions on these images placed in this circular cloister were earlier in date than the temple itself. "Nothing whatever is known about the builder of this curious temple and the only means we have left to fix the date are the shapes of the characters used in the inscriptions. The style of architecture is plain and simple, and may belong to any period between 900 and 1200 A.D. But the characters of the inscriptions point to the earlier date, as they correspond exactly with those of one of the inscriptions of Lakshmana who was the father of Yuvarāja, the contemporary of Valkpati of Malwa<sup>1</sup>."

We have here therefore a very definite evidence to prove the existence of an older shrine which was rebuilt by Queen Alhanādīvi, during the reign of her son Narasimhadēva in the Kālachuri Chedi year 907=1155 A.D. Cunningham says "My conclusion therefore is, that the Chaunsat Jogini temple was originally a simple circular enclosure, containing the figures of the Joginis, the wall being of the same height as the statues. This old wall, with the inscribed statues I would assign to the latter half of the tenth century. That the original wall was restricted to this height, is absolutely certain, from the difference of construction between the upper and the lower portions. The lower wall up to the heads of the statues is built throughout of large squared blocks of stone, in regular courses, which fit together accurately, while the upper portion is built of smaller stones of irregular shape and not accurately fitted the interspaces being filled in with small pieces. In this upper part, also, there are many carved stones, belonging to former buildings. I conclude, therefore, that the circular cloister, as it at present stands, is the work of two different periods the old circular wall, with its inscribed statues, belonging to the tenth century, and the cloister, with its roof, being the work of queen Alhanā Devi in the twelfth century. To this latter period I would assign the portico pillars of the present temple<sup>2</sup>."

The images inside this circular temple fall into two broad groups. One class consists of standing figures carved out of a brittle reddish sandstone, which are not inscribed, while the second class consists of seated images and in the majority of cases carved out of a dull greenish yellow sandstone, which are invariably inscribed and the letters of which point to the tenth century as the date of their execution. Now the standing images are earlier in date than the seated images and here is therefore another clear indication of the fact that before the building of the circular temple in the tenth century A.D., another structure existed on this spot, which enshrined these images of brittle reddish sandstone. Cunningham also noticed this difference in the date of the images in the circular temple.

"The statues are of two kinds, sitting and standing. There are, besides, four dancing female figures which are not inscribed, but one of them, No. 44, is certainly the skeleton goddess Kali, and the others are no doubt only various forms of the same malignant deity<sup>3</sup>. The late Mr. Haranandan Pande,

<sup>1</sup> *Archaeological Survey Report, Vol. IX, p. 71*

<sup>2</sup> *Ibid. p. 73.*

<sup>3</sup> *Ibid. p. 63.*

then Assistant Superintendent of the Central Circle of the Archaeological Survey, discovered several inscribed images of the Kushān period at this place. They are now kept in second Inspection Bungalow at the Marble Rocks. These images were found by Mr Panday at Garraghāti and Dhuandhīr near Bherāghāt. The inscriptions on these images prove that they belong to the Kushān period but the carving of these images is so crude that had it not been for their inscriptions it would have been impossible to assign them to the Indo-Seythian period. There is at least one image in the circular temple of Chaunsat Yognis at Bherāghāt which belongs to the same date as the Kushān images discovered by Mr Panday. It is therefore extremely probable that there was a more ancient shrine on the top of the hill on which the circular temple stands erected in the Kushān period, in which these standing images of reddish brittle sandstone were originally enshrined. Further speculation about the nature and origin of the circular temple is sure to be futile so long as the top of the hill is not excavated.

Two other temples belonging to this period or group have been discovered at Deotalao, a village on the Calcutta-Bombay Road generally known as the Great Deccan Road, about sixty miles north east of Sutna station. The village contains three ancient structures. The biggest of them is the temple of Sumanatha which is the most elaborate structure at this place (Pl. XXIV, 6). In plan this temple consists of a *garbhagriha* *antarala* and a *mandapa*. The *garbhagriha* is oblong in shape and the *sikhara* is a bulb nosed squat, ugly looking thing, with a second chamber over the *garbhagriha*, which can be entered from a door which opens on the pyramidal roof on the *mandapa*. The temple has been heavily whitewashed but in spite of this fact it is quite certain that the present shape of the *sikhara* is its original shape. The *amalaka* and the crest jewel (*chudamani*) are still in position. The *mandapa* is almost exactly similar to that of the temple of Vaidyānātha now called Gauri Sankara, at Bherāghāt. It is a square structure the ceiling of which is supported by six dwarf pillars and four pilasters at the back. Four of the dwarf pillars stand in front and one on each side. Back of these rest on the benches which run along three sides of the *mandapa*, the space on the outside below the benches is ornamented with oblong panels alternately anal. On the sides of the *garbhagriha* there is a niche at the height of the roof of the *mandapa* on each face, containing a diamond shaped rosette. From the *sikhara* of this temple one may obtain a clear idea about the original shape of the *sikhara* of the temple at Bherāghāt. There is a plain *linga* inside the *garbhagriha* and the roof of the *mandapa* was originally pyramidal.

The second temple, at this place is called the temple of Bhanava (Pl. XXIV, 5) and is a plain square shrine without a *mandapa* which is surrounded by open verandahs, supported on round columns with square bracket capitals. There are six plain round columns on each face. Some of the bracket capitals bear figures of dwarfs on the bottom of each arm. From this fact it is certain that this temple was rebuilt at some later date. The *sikhara* of this temple resembles the hipped roof of some of the later temples of Bengal.

The third temple at this place is built opposite the temple of Somanītha. It consists of a plain square cell with a stone *śikhara* of the same shape as the temple of Bhairava. Besides these temples at Deotalao there are other temples lying scattered in the states of Rewa, Panna, Nagode, Mahar and the British District of Jubbulpore which have not been properly surveyed as yet.

## CHAPTER III.

## Images and Sculptures.

The country which possesses so many ancient monuments, ranging in date from the earliest centuries of the Christian Era to the Muhammadan conquest, is also very rich in images and sculptures which are scattered all over its surface from the southern bank of the river Tons to the banks of the river Narbada. Among these the very early sculptures cannot be discussed here. Such are the specimens at Kantalai and Tigowar. It is extremely difficult to arrive at any precise conclusion regarding the date of the images and sculptures discovered in the tract which was known to the ancients as Dhal, because, in the majority of cases the images are without any inscriptions and therefore there are no supplementary data on the basis of which any satisfactory conclusion regarding their dates can be arrived at. The specimens described in this chapter can be roughly divided into three different groups. The first group contains the oldest images the dates of which can be approximately deduced from a reference to them in inscriptions. The dates of these images fall in the reigns of Yuvarajadeva I and his immediate successors, viz., Lakshmanraj, Sumatiagana and Yuvaraj II. The oldest of them no doubt is the great *torana* which was brought from Gurgi about half a century ago and has been re-erected in front of the Miharaja's Palace at Rewa.

This *torana* originally belonged to a temple of Siva, as on its lintel we find two *trishnis* representing the procession of gods going to the house of Siva. In on the occasion of the marriage of Siva with Parvati, the actual marriage of Siva with the daughter of the lord of Mountains, Himalaya, and the final return of the bride and the bridegroom to Mount Kailasa. The villagers of Gurgi point out a place on the great Gurgi mound as the actual site from which this *torana* was removed to Rewa. As there are reasons to believe that the top of the Gurgi mound was the original site on which Yuvarajadeva I built a very high temple of Siva it can be safely asserted that the great *torana*, which now stands in front of the palace at Rewa originally stood in front or formed a part of this great temple built by Yuvaraj I. As it stands at present, this *torana* consists of two uprights or jambs and three horizontal beams or brackets. The uprights or jambs have now been strengthened by two modern jambs built by their side. When M. H. W. B. Garde photographed this temple these jambs had not been erected. As a matter of fact they still remain incomplete. Portions of all pieces of stone used in the construction of this door may have been more or less damaged and in many places the original carvings are missing. This damage may either be old or may have taken place at the time of the removal of the *torana* to Rewa. What is to be deplored is the ruthless chiselling of old carvings, in certain places in order to make room

for some modern additions. It is evident that when the *torana* was being set up at Rewa the officer of the Rewa State who was in charge of it tried to insert new pieces of carvings to replace partly damaged or entirely missing sculptures. On the whole the *torana* has been reconstructed on its original plan and the damage to it is not much. The uprights or jambs consist at the bottom of an octagonal base (Pl. XXV). Each face of this octagon bears in relief a small niche on a lotus bracket flanked by slender graceful round pilasters which support an architrave consisting of two superimposed *charitya* window panels. The majority of these niches contain the figure of a male standing which have been damaged in almost all cases. Above this octagonal base, there is a round moulding over which is another octagonal cornice. Over this cornice, the shaft of the pillar is octagonal and bears on each face a tall narrow niche supported on a bracket shaped as a sprawling dwarf (*gana*). On the sides of each of these niches are round pilasters. These pilasters bear an architrave, consisting of three miniature temples placed side by side. The central one of these miniature temples has a roof fronted by a *charitya* window panel but the shrines on the sides have roofs shaped like pyramidal *kshetras*. In these roofs there is a larger panel in the centre with small ones on each side. In the roofs alone there are three large and six small niches the larger ones with a divine figure. The larger panels below these roofs contain the figures of scantily clad females in varying attitudes. Over these larger niches the shaft of the pillar becomes narrow but remains octagonal. In this narrow portion there are two different bands bearing two groups of figures on brackets on each face. Each of these brackets have a fringe of *kutimukhas*, from the mouths of which hang looped up garlands. The figures standing, on each of the brackets on each of these faces are three in number and in the majority of cases they are females. There are one or two males in certain cases and they appear to illustrate the *Kamasutra* of Vatsayana though many, which are now visible are not obscene. Above this narrow portion, the shaft of the pillar swells out again. In this thicker portion eight dwarfs support as many brackets over head. Over these brackets are a number of human figures some placed between rampant lions all of which are females. The execution of these female figures is very vigorous and reminds one of similar figures now in the Indian Museum originally brought from some temple at Bhuvanesvara in Orissa.<sup>1</sup> Over this portion the shafts of the jambs become thicker still and here again we see eight sprawling dwarfs supporting as many brackets with their hands and legs overhead. On each of these brackets we find either the figure of a beautifully proportioned female in a particular posture or that of a god or goddess. Thus in front of the left jamb there are three figures on three brackets. On the extreme left is a female standing in an elegant posture. In the bracket in front there is an image of Karttikeya with six heads and ten arms, standing under a tree with a fringe of mangoes. Some monkeys are playing on the top of the tree and Karttikeya, *rati* and

<sup>1</sup> Anderson, Catalogue and Hand book of the Archaeological Collection in the Indian Museum Part II pp. 216-21

the peacock is standing on his left. The figure of a kneeling devotee is to be seen on the right. In one left hand the god holds a *lamandalu*, in another a shield, and a bird and a lotus stalk in two of the right hands. Some of the hands are broken. In the bracket on the right is the goddess Varāhī, one of the Seven Divine Mothers standing under a tree with a fringe of mangoes. The goddess can be recognised from her boar's head. Her vehicle the Bull is seated to her left and a kneeling devotee appears on the right. Some of her hands are mutilated and the implements held in the remaining ones are a shield and a *lamandalu*. So also, in the corresponding place on the right jamb is found an image of Ganesa on the left with eight hands, dancing under a tree with a fringe of mangoes. He holds a pot of sweets (*modaka*) a battle-axe (*parasu*) and a noose (*paśa*) in his right hands, the objects held in the left hands are broken. On the facet in front stands a female, with four heads and ten hands, evidently *Brahmī* as she holds a book in one hand. The figure of a male, seated in meditation with his back turned towards the front is to be seen on her left side. On the extreme right is the standing figure of another female who is apparently not of divine origin. At this height, the shafts of each of the pillars do not bear any figure on one facet which was left empty for the reception of the tenons of the lowermost lintel. Above this portion the shaft of the pillar is still thicker and here also there are eight brackets supported on the legs and arms of as many *ganas*. Evidently this portion also bore seven or eight figures standing on brackets.

Either the shaft was broken at this height at the time of its discovery or it was cut away to reduce the height of the gateway at the time of its reconstruction. In any case it is evident, that the topmost lintel which is now placed over these brackets could not have stood there originally. What the original design of this *torana* was it is not possible to imagine at present. The topmost lintel consists of three separate stone beams laid one over the other. The lowermost lintel bears on each face a row of *kirtimukhas* alternately large and small. Looped garlands from which hang tassels issue from the mouths of these *kirtimukhas*. The second lintel is more elaborately carved and consists of a quartet of arches the ends of which rest on the heads of two *malaras*. Two lions each with a human rider on its back, issue from the mouth of these *malaras* and stand under the two central arches. The meeting points of each of these arches culminate in round pendants shaped as lotus buds. The upper parts of each of these arches are joined by means of tenons to the upper or third lintel. On each side of these four arches there are a number of figures. Thus on the exterior of the *torana* as it stands now in front of the palace at Rewa there is a male seated at each end playing on a *vina*. By the side of each of these figures on the inside is a female standing with a garland. Near the end of each of the side arches is a taller female figure evidently some goddess and at 1 or feet i.e. between her figure and the head of the *malara* on each side is a kneeling devotee. On the inner face i.e., the side which now faces the palace there is a seated figure on the left and then a female attendant finally a goddess standing and a kneeling devotee between the goddess

and the head of the *makara* on the left. The figures on the right have been damaged and here there is only the standing figure of the goddess and the kneeling figure of the devotee between her and the head of the *makara*. The curves of the arches bear large *kirtimulhas* in the centre and a thick semi-circular band of carving on the sides.

The upper lintel consists of three pieces of stone laid one over the other of which the upper one is broader than the other two. The upper one bears a band of carving which is purely ornamental. This consists of a row of rosettes on the top and below it a row of small *luris vikas* with looped garlands hanging from their mouths. The second slab bears a row of flying figures on both sides. Thus on the outside is a male evidently a soldier at the left end. After him comes another female then comes another male with a female by his side. After them comes another female with a *veena*. She is followed by another with a wheel. These two are evidently figures of Sarasvati and Vaishnavi. After Vaishnavi there is another male and female who are followed by another male holding a staff with his wife. Then comes another male who is followed by eight or nine other females. Similarly on the inner face we have a male playing on a drum in the centre. On each side there are a number of males and females the latter predominating in number while at the ends there are a number of modern figures. The third slab or the lower part of the upper lintel bears on it a very interesting basrelief representing the marriage of Siva. On the inner side we have a single scene covering the entire length of the lintel representing the procession of the gods and the other semidivine beings leading Siva to the house of Himalaya. Beginning from the left we have two dancing human figures followed by a male with four hands who holds a trident in his upper left and a snake in his upper right. Evidently he is one of the attendants of Siva (*Snagana*). After him comes a god on an antelope. His *vahana* indicates that he is Vayu. Then comes Varuna on his *Malara*. He is followed by two other gods on quadrupeds resembling antelopes. The third figure from Varuna is evidently that of Yama on his buffalo though the animal represented does not exactly resemble a buffalo. He is followed by another god on a goat who is evidently Agni the god of fire. Then comes Indra on his elephant followed by a bearded male who is walking. In the centre of the lintel are the three principal deities of the Hindu pantheon. Brahma on his goose on the left, Siva on his bull in the centre and Vishnu on Garuda on the right. Vishnu is followed by eight bearded Rishis and two more dwarfs who are walking. Behind the last Rishi comes the sun god on his chariot holding two lotus flowers with stalk in his hands. He is followed by the other planets each on his particular vehicle. Thus Moon Mangala and Budha ride on quadrupeds. Brihaspati rides on a goose. Sukra and Satur also ride on quadrupeds while the bust of Rahu has been placed on another chariot. Behind Rahu is a male with clasped hands evidently Ketu. The lower part of his body should be that of a snake but we cannot see from the ground level how the body has been treated (Pl. XXVI). On the other side the basrelief on the uppermost lintel is divided into four different parts representing four

different scenes of the same event (Pl. XXV). Beginning from the right there are modern figures of Ganesa and two females carved on the right jamb. In front of them there are two bearded Rishis all proceeding towards the left. These Rishis hold in their left hands water bottles or *kamandalus* which resemble similar water bottles to be found in the basrelief representing the same scene in the verandah of Cave No. I at Badami.<sup>1</sup> In front of these Rishis is Siva riding on his bull and in front of Siva there are five more bearded Rishis and a small boy, all proceeding towards the left. In the second part we see Vishnu standing to the left and in his front another bearded Rishi. In front of the Pishi Siva's bull is kneeling on the ground and Siva himself is seen behind the bull going towards the right. This scene represents Siva's arrival at the house of Himalaya. The third part is in the centre of the hotel and is enclosed in a small panel flanked by round pilasters. This panel contains Siva and Parvati standing side by side and Brahma standing to their right. According to Indian tradition Brahma must be carved in the representation of the marriage of Siva as the officiating priest.<sup>2</sup> The fourth part covers the remainder of this face of the hotel and consists of the procession returning to the abode of Siva. Here we find four musicians and a Sivaguna standing to the left of the central panel. To their left is a bearded Rishi preceded by Siva and Parvati on the bull and they are again preceded by six Rishis. These basreliefs leave no doubt about the fact that this *torana* must have belonged to a temple of Siva.

In the first terrace on the Gurgi Mound at Gurgi two large images are still lying which could not be removed on account of their great weight. The first of these is an image of Siva and Durga. This is 13 m. length and 5 ft. in breadth. It is unlike other images of Siva and Parvati usually to be found in Northern India because in this image Siva is not seated with Parvati on his lap but both are standing side by side with hands round each other's shoulders. In the Gurgi inscription this image is styled *Isa* (Siva) mixed with Umi (*Umayi* *cha* *umiam*—*van*)<sup>3</sup>. Both of them have two hands and Parvati holds a branch in her right hand. Siva's left hand is broken. A bull stands to the left of Siva and behind it is the mutilated figure of an attendant. Similarly there is a horse crouching to the right and a bearded male attendant behind it. There is a tree to the left of Siva and a *Gandharva* pair in each side of the head of the couple. The image is so big and heavy that it is impossible to make it stand in an upright position without special appliances. The photograph shows it as it lies amidst the ruins of the temple, where it was originally dedicated the very foundations of which have been dug up, for the sake of the stones with which they were built (Pl. XXVII b). This image appears to be the same as that which was dedicated by the abbot Ira mitra in some of the smaller temples round the great temple which is referred to in the Gurgi inscription as being dedicated in the 'houses of gods.'

<sup>1</sup> See B. I. 18 of B. L. N. (A. S. I. Memoir No. 2, p. 10).

<sup>2</sup> T. A. Gop, *with a History of the Sevayi* (Pl. II Part I, p. 32).

<sup>3</sup> See C. P. I., 1, 1 below.

close to the palace (of Siva) (*prasada samahita devo grikeshu*) The second image is that of Durga as Uma which is to be found in a part of the same terrace on the Gurgi mound and is still in an upright position (Pl. XXVII a) It is curved in the round and represents the goddess seated on a lotus in the *anadda parivanda* posture. She has one head and four hands of which three are broken. The remaining one the upper left holds a rosary. There is a large lotus shaped halo behind her head over which appears a lotus. There is a female attendant standing on each side on a lotus bracket. Over these there is a *Gandharva* couple on each side of the halo. By the side of each of these *Gandharva* couples there is the figure of another female attendant standing on a lotus bracket with a *vara*. Under the lotus on which the goddess is seated there is a lion couchant *lai vahana* and under the right knee is a mutilated seated human figure. Under the left knee is the kneeling figure of another devotee while behind him on a circular seat another mutilated male figure is to be found seated. This image appears to be another of the images dedicated by the abbot Prasāntasiva around the great temple of Siva and is called Uma in the Gurgi inscription. The date of these two images can therefore be safely fixed from the statements in the Gurgi inscription. As Prabodhasiva was alive in 972 A. D. his spiritual preceptor can be said to have been living in the second quarter of the tenth century and both of these images can therefore be assigned to the same date. The *torana* now standing at Rewa must have been built some years earlier. Apparently it was built sometime in the first quarter of the tenth century.

One of the few sculptures of this period which can be dated definitely is a plain square pillar bearing two sunken panels discovered at Chhoti Deori in the northern part of the Jubbulpore District (Pl. XXVIII a). This pillar bears on it two sunken panels one over the other. The upper panel is square and contains the figures of a male and female seated side by side evidently Siva and Durga. The lower panel is oblong with a round top and contains a standing figure with a bow. The curving of these figures does not compare favourably with that of the images discovered at Chandrehe and Gurgi. This pillar bears an inscription which contains the name of Samkaragana, the eldest son and successor of Lakshminarayana<sup>1</sup>.

The small state of Maihar has not been thoroughly exploited as yet so far as antiquities are concerned. Two places visited in September 1921 yielded very good results. The first of these is Maihar where a temple of Siva built in the eleventh century A. D. was discovered. The second place was a lofty plateau on the Kammar range like that at Bhunia in the Nagod State where the ruins of numerous temples exist. In the centre of this plateau is a tall peak on the top of which the ruins of an old temple are said to exist, but in September 1921 it was impossible to get through the impenetrable jungle which surrounded this peak on all sides and reach the top where the temple was situated. Numerous images and sculptures, were discovered on this plateau, one

<sup>1</sup> Cunningham Archaeological Survey Reports Vol. XXI p. 100

of which at least is earlier in date than the rest and appears to belong to the tenth century A.D. This is an image of the man-horn incarnation of Vishnu, which is in a tolerably good state of preservation (Pl. XXVIII, b). In this image the man-horn is represented in a new fashion in comparison with the images with which one is familiar in Northern India. The god is standing with his left leg on the head of a demon who is lying prostrate on the ground. His right leg is pressed forward. He has four hands. The upper left hand is broken and the object held in the lower is indistinct. The upper right hand holds a wheel while the lower is engaged in tearing the entrails out of the demon king Hiranyakasipu who is represented as falling down on the right. Hiranyakasipu has two hands and holds a sword in his right hand and a shield in his left. The face of the god is that of a realistic horn and his head is covered with long shaggy manes out of which two ears project over the forehead. This type of the image of Narasimha is unique, as no such specimen is known to exist. Usually in images of the man-horn, the god is seated and the figure of Hiranyakasipu is to be found lying prostrate on his knees.

Some of the images in the circular temple at Bheraghat either belong to this group of sculptures or is very closely allied to it. In this group there are two different classes of female figures, invariably seated, with a short inscription on the pedestal, as a label, carved out of a dull yellowish green sandstone. In the inscriptions on the pedestals of images of this class, the form of palatal *sa* used is the same as that to be found in the Gurji inscription of Prabodhasiva. In this form of *sa*, the right limb of the letter consists of a vertical straight line and the left limb of an *S* shaped loop, at the lower end of which is a triangle or wedge. This loop does not touch the straight line on the right in any case. On the basis of paleography therefore, such images in the circular temple at Bheraghat on which this particular form of the palatal sibilant has been used can be assigned to the tenth century A.D. The circular temple at Bheraghat however contains another type of images, also of female deities, which are not inscribed and which have been carved out of a brittle red sandstone which appears to be earlier in date than the first group (Pl. XXIX, 1). There are five images of the second type in the circular temple at Bheraghat. In this class of images the figures are always standing and have been ruthlessly mutilated at some later date. This class of images is not inscribed but appear to belong to the Kushan period on the analogy of the images discovered by the late Mr Pandey at the same place<sup>1</sup>. These two classes however, can be readily distinguished by means of the difference in their style of execution.

As these images have not been properly described before a detailed account is given below—Counting from the south of the entrance on the western side there are eighty-one images or fragments of images in this circular temple. Between each pair of pilasters there is a low pedestal of reddish white sand

stone in front of which is a niche containing a diamond shaped rosette. Over each of these pedestals a statue has been placed --

1 Female with four hands seated on the back of an animal which looks like a camel. All of her hands are lost. On a recessed corner, on each side we find a male and a female seated. Behind them on the left is a female, dancing with a skull cup (*kapala*) in her left hand and a trident (*trishula*) in her right. The female on the right is also dancing. She holds an elephant-goad (*ankusha*) in her left hand while the right is broken. A *Gandharva* pair appears on each side of the halo. The main figure wears a large number of ornaments. On the pedestal we find the label *Sri Thakurī*<sup>1</sup> (Pl. XXXII b)

2 Female seated with four hands two of which are broken. Of the remaining hands the left one holds a sword and the right a shield. A bearded male is lying prostrate below her and an emaciated male is seated near his feet. The head of a horse appears from under the lotus throne on which the goddess is seated. A *Gandharva* pair and a female holding a garland appears on each side of the halo. On the pedestal is the inscription *Sri Tārā*<sup>2</sup> (Pl. XXXII b)

3 Female seated with four hands on a lotus throne. All hands are broken, but there is a Naga hood over her head and the crown on her head contains a *kirtimulī* in the centre. A bearded male is lying on its breast under the lotus throne, on which the goddess is seated. There is a male kneeling on each side of this bearded male and there is a female in addition to it on the left. On the top are the usual *Gandharva* pair and an additional female attendant on each side of the halo. The label on the pedestal marks it as *Sri Phanendri*<sup>3</sup> (Pl. XXXI)

4 Four armed female seated on lotus placed on the back of a bull couchant with an attendant standing on each side of it. A male is seated in front of a bull and two females are seated behind it. All four hands of the female are broken.

5 Female seated with four hands, all of which are broken, on a lotus throne, on the back of a quadruped which looks like an elephant but which has got claws on its feet instead of paws. There are three skulls on the head dress of the main figure whose face is mutilated. There are one standing and two seated attendants to the right of this figure while the left side is damaged. The damaged inscription on the pedestal labels it as *Sri Kālātra dharmini*<sup>4</sup>.

6 Female seated with four hands on a throne placed on a lotus below which is a bull or horse down on its front legs. All hands are broken. There is a standing female attendant on each side with a seated male in front. And

<sup>1</sup> The inscriptions on these images were read by Cunningham—*A S R* Vol. IX pp. 63–70 pl. XVI. The late Dr. Théodor Bloch published revised readings of these labels in his conservation notes. On Bheraghat, Ba burband, Rupnath Bihari and Tegowae in the Jubbulpore District printed on 2nd March 1907 No. 1 Cunningham's No. 21 and Bloch's No. 82. See also Annual Report of the Archaeological Survey Eastern Circle to 1907 pp. 16–18 for a description of these figures. The numbering of the figures is the same in this report.

<sup>2</sup> Cunningham's No. 80 Bloch's No. 81

<sup>3</sup> Cunningham's No. 22 and Bloch's No. 80.

<sup>4</sup> Cunningham's No. 79 and Bloch's No. 78

ther bearded male is seated in front of the bull or horse. The inscription on the pedestal labels her as *Sri Satyusamara*<sup>1</sup>

7 Female with four hands three of which are broken. She is also headless and is seated on a cushion under which lies a bearded male. A *picta* represented as an emaciated human being holding a dagger stands on the left. Another *picta* is seated in front of this figure. To the left a female is standing with a fly whisk while another male is seated at her feet. The goddess wears a garland of skulls. The inscription on the pedestal labels her as *Sri Bhishma*<sup>2</sup>

8 Vaishnavi. The head of the goddess with the upper part of the munge is broken. She is seated on a lotus below which is a bearded male without wings kneeling representing *Gurudhi*. A male is seated on each side with a *vara* while behind each is a female standing with a garland. This image is one of the best specimens of this group. The inscription on the pedestal labels her correctly as *Sri Varshini*<sup>3</sup> (Pl. XXII a)

9 A mummified female standing with four hands. Her head and all hands are broken. There is no inscription on the pedestal. The image itself appears to be too large for the old pedestal or throne on which it has been placed<sup>4</sup>

10 The lower part of a female figure seated on a cushion on the back of an elephant. There is a female kneeling on the left and a male kneeling on the right. The inscription on the pedestal labels her as *Sri Dhavalidhara*<sup>5</sup>

11 Lower part of a female figure seated on a lotus placed on the back of a bull couchant. There is a standing female attendant on each side. In addition to this we find a male with four hands in one of which he holds a sword and behind him on a recessed corner a female kneeling facing the main figure with clasped hands. There are two labels on the pedestal both of which read *Sri Gauri*. Evidently one was incised when the first one had become worn and illegible<sup>6</sup>

12 Female seated with four hands which has lost its head and all hands. She is seated on a cushion on the back of a bird. The lower right hand part of the back slab is broken. To the left of the bird we find a male kneeling with clasped hands on a lotus. The inscription on the pedestal labels her as *Sri Thokini*

13 Female seated with two hands and holds a *gata* or *halasa* upside down in her right hand while the left and her head is broken. There is a female attendant standing with a garland on each side and below her two males on the left and a male and a female on the right kneel on recessed corners. The goddess is seated on a cushion on the back of a peacock. The inscription on the pedestal is partly legible and reads *Sri Jalo*<sup>8</sup>

<sup>1</sup> Cunningham's No. 42 Bloch read *Sri Satya* or *Sri Satyam* (No. 77)

Cunningham's No. 41 Bloch read *Sri Bhishma* (No. 76)

<sup>2</sup> Cunningham's No. 33 and Bloch's No. 75

<sup>3</sup> This image is earlier in date than the inscription on Bloch's No. 74

<sup>4</sup> Cunningham's No. 28 Bloch read *Sri Thakhar* (No. 73)

<sup>5</sup> Cunningham's No. 3 Bloch's No. 2

<sup>6</sup> Cunningham's No. 36 and Bloch's No. 71 Bloch read *Sri Thokini*

<sup>7</sup> Cunningham's No. 26 and Bloch's No. 70

14 Lower part of a female seated on a cushion supported by Garuda. There is a female attendant on each side and a male kneeling on a recessed corner on the right. A female and a child are seated on the left. The inscription on the pedestal is mutilated and may be read tentatively as *Sri Rangini*<sup>1</sup>

15 A large pedestal on which are the lower parts of a small image representing a male prostrate as well as fragments from the upper part of an image of an emaciated goddess perhaps *Chamunda* (?) There is no inscription on its pedestal

16 Female seated with four hands all of which as well as the head are broken. She is seated on a lotus throne on the back of a lion and has a female attendant standing with a garland on each side. In front of the figure on the left a second female figure is kneeling. Below the left knee of the goddess a female is seated on a cushion. The goddess wears a garland of human skulls and the inscription on the pedestal labels her as *Sri Darppahni*<sup>2</sup>

17 Lower part of a (?) female figure seated cross legged on a lotus throne. There is a female with a garland on each side. Then on the right side under the lotus there are two males kneeling with top knots similar to those usually to be seen in images of Krishna. Behind them there is a male seated. To the left of the stalk we find one male standing and another human figure seated at its feet. A third human figure is seated on a plain seat to the left and behind him the lower part of another kneeling human figure is to be seen. On each side of this group there is a mutilated female figure seated on a recessed corner. The inscription on the pedestal labels her as *Sri Yamdhani*<sup>3</sup>

18 Lower part of a female seated on a lotus throne with one leg hanging down. She has four hands all of which appear to be emaciated and she is clad in a lion's skin over her elaborate *sari* the head of which appears on her left thigh. There is a headless male figure prostrate under the lotus, with its back upwards resting on its left knee and left elbow. The figure has lost its head. The emaciated figure of a *preta* is standing with a dagger on the left, and another is seated with a sword in front of the first. The figures of two other *preta* one standing and the other kneeling are to be seen to the right. The inscription on the pedestal labels her as *Sri Dukhi*<sup>4</sup>

19 Image of Ganga with four hands three of which with the face are broken. The remaining hand which is the lower left is in the posture of blessing (*Varada mudra*). The goddess is seated on a lotus throne on the back of a *makara*. She has a female attendant standing on each side a kneeling male on the right and a similar female on the left on recessed corners. The label on the pedestal is *Sri Jalnati*<sup>5</sup> (Pl. XXX a)

20 Female seated with four hands all of which with the head are broken. One of her left hands is in the *Varada-mudra*. In addition to the hands she has two wings. The lotus on which she is seated is placed on the back of

<sup>1</sup> Cunningham's No. 34 Bloch read *Rangini* No. 64

Cunningham's No. 32 and Bloch's No. 67

<sup>2</sup> Cunningham's No. 31 and Bloch's No. 66

<sup>3</sup> Cunningham's No. 30 and Bloch's No. 65

<sup>4</sup> Cunningham's No. 29 and Bloch's No. 64

a horse, which is going to the left. There are two female attendants on each side one standing and the other seated. In addition to these four figures, another female is seated on each side with a *ma* below the knee of the goddess. The inscription on the pedestal labels her as *Sri-Gamdhari*<sup>1</sup>

21 Lower part of a female figure seated on a peculiar animal which has the body of a boar, the head and manes of a lion and the hands of a human being. There is a standing female and two seated male attendants on each side. The inscription on the pedestal labels it as *Sri-Bitshamadā*<sup>2</sup>

22 Lower part of a female seated, with one leg on the ground. The cushion on which she is seated is placed on the back of a fully caparisoned horse. There is a female attendant on each side and a male is seated below the left knee of the goddess. The inscription on the pedestal labels her as *Sri-Ded-dari*<sup>3</sup>

23 Female with eight hands all of which along with the head are broken. She is seated on a cushion which is placed on the back of a peculiar animal, perhaps a bird. It has the beak of a bird but the body of a tortoise. Below her right knee a bearded male is lying partly on one side, resting on its left knee and elbow with his face upwards. There is a female attendant on each side and a male seated with clasped hands in adoration, on a recessed corner on the left. The main figure wears a garland of skulls. The inscription on the pedestal labels her as *Sri-Lamputn*<sup>4</sup>

24 Lower part of a female figure, seated on a cushion which is placed on the back of a bull couchant. There is a female attendant standing on each side seated in front of whom is a male. Below the right knee of the goddess is another female kneeling with hands clasped in adoration. The inscription on the pedestal labels her as *Sri-Nalini*<sup>5</sup>

25 Lower part of a female seated on a lotus below which is a bull rampant. There is a female attendant on each side the left one being emaciated. In addition to this there is a four armed female under each knee of the goddess. A male is kneeling on a recessed corner to the left and a female at a similar place on the right. The inscription on the pedestal labels her as *Sri-Uttala*<sup>6</sup>

26 Lower part of a female figure, seated on a lotus the stalk of which rises behind the back of a bull couchant. There is a female attendant on each side and three mutilated seated figures on the pedestal. The inscription on the pedestal labels it as *Sri-Jhu(?)ngini*

27 Lower part of a female figure seated on a lotus below which appears the bust of a seated elephant. There is a standing female attendant on each

<sup>1</sup> Cunningham's No 28 and Bloch's No 63

<sup>2</sup> Cunningham read *Si*-*tsavudu* (No 27) which was correct, but Bloch suggested *Jhuthamadā* which is untenable (No 62)

<sup>3</sup> Both Cunningham (No 40) and Bloch (No 67) read *Sri-Ded-dari* though Bloch stated that the reading was uncertain

<sup>4</sup> Cunningham's No 25 and Bloch's No 60

<sup>5</sup> Cunningham's No 47 and Bloch's No 53

<sup>6</sup> Cunningham's No 24 and Bloch's No 58

<sup>7</sup> Cunningham's No 40 Bloch read *Ai*-*gn* (No 57)

side To the left of the pedestal a bearded male is seated on a lotus while to the right a female is seated with hands clasped in adoration on a similar bracket The inscription on the pedestal is illegible<sup>1</sup>

28 An empty pedestal on which the fragments of two female figures belonging to two different periods have been placed

29 Female figure with four hands seated on a lotus throne All hands and the head are broken Below the lotus is a ram evidently her *vahana* An emaciated figure a *preta* is standing to the left while a female appears on the right To the right of the ram two other *pietas* are seated on recessed corners The recessed corners on the right are occupied by two seated human figures The inscription on the pedestal labels her as *Sri Ga(?)hau*<sup>2</sup>

30 Female seated with four hands all of which with the head are broken There is a female attendant standing on each side with a garland in front of each of which a *preta* is seated The *preta* on the left holds a dagger and that on the right a skull cup The *preta* on the left holds a conical object in addition which looks like a nineteenth century crinoline An elephant is seated below the lotus on which the goddess is seated The inscription on the pedestal labels her as *Sri Iadrach*<sup>3</sup>

31 Female with four hands all of which are broken seated on a square throne placed on rock Two hands held a *vina* traces of which are still to be seen on her right shoulder and the left knee There is a female attendant standing on each side The recessed corners on the right are occupied by two males and those on the left by a female The inscription on the pedestal labels her as *Sri Tha*<sup>4</sup>

32 Female with four hands all of which are broken seated on a lotus below which appears an emaciated bull *stambha* There is a female attendant on each side while two males are seated to the left of the pedestal A mutilated human figure is seated to the right of the bull while behind it appears the figure of a male The inscription on the pedestal labels her as *Sri Ivar*<sup>5</sup>

33 An empty pedestal on which fragments of a dancing male figure have been placed<sup>6</sup> A small but worn out sculpture is embedded in modern masonry to the left of this pedestal on which is the lower part of an image evidently of a male who is seated cross legged on a lotus On the edge of the lotus is an inscription in one line below which is a pair of sandals The record is mutilated and begins with the words *Brahma a Jula prasu Dhamona rasulho aya p[re]jna*

The characters belongs to the 11th century A D To the left of the sandals a female is kneeling down in adoration with her forehead almost touching the ground To the right of the sandals are three females seated with offerings in their hands (Pl XXXIII)

<sup>1</sup> This is most probably the *Indra* of Cunningham (No 51) and Bloch (No 6) Probably Bloch's No 65

<sup>2</sup> Cunningham's No 43 Bloch read *Ehan* (No 64)

<sup>3</sup> Cunningham's No 18 and Bloch's No 53

<sup>4</sup> Cunningham's No 16 Bloch did not attempt to read this label (No 52)

<sup>5</sup> Cunningham's No 16 and Bloch's No 51

<sup>6</sup> This image is also earlier in date than the numbered specimens and most probably belongs to the Kushan period

34 Lower part of seated female figure on a lotus below which appears the prostrate body of a male. There is a female attendant with a garland on each side. A male is seated to the left of the male lying under the lotus and two seated human figures are to be noticed to the right. The pedestal is damaged and there is no inscription on it. To the right of this figure there is a mutilated standing female figure with a peacock near her left foot. This figure also belongs to an earlier period.

35 Mutilated female figure, seated with four hands. The throne on which she is seated is placed on a bird. There is a female with a garland bearer on each side and two headless seated human figures on each side of the bird. The inscription on the pedestal is mutilated and reads *Sri Hasini* and may be restored as *Sri Hasinam*.<sup>1</sup>

36 Lower part of a mutilated female figure seated cross legged, on a throne placed on a lotus. On each side of the stalk of the lotus is a female with four hands seated on a lotus. A smaller human figure holding a *trishula* is also seated on each side of the stalk while a female attendant is kneeling on a recessed corner on each side. Above her is to be seen the figure of an attendant and a male on the left and a female on the right. The inscription on the pedestal labels her as *Sri Padmavatipso*.<sup>2</sup>

37 Lower part of a female figure seated on a lotus below which appears a fully caparisoned horse going towards the right. There is a female attendant standing on each side and the remains of two kneeling human figures on the right and one on the left. The inscription on the pedestal labels her as *Sri Tapasini*.<sup>3</sup>

38 Female figure with at least six hands all of which are broken. She is seated on a lotus to the right of the stalk of which is a lion statant. A female holding a sword and a shield is seated to the left of the lion while to her left is a female standing with a *harmardala* or a *damaru* slung from her right hand. The bust of a female attendant standing with a garland appears above her. Under the right knee of the goddess is another female seated with a bow and arrow. Behind her on a recessed corner is a female attendant kneeling with clasped hands while over her is the upper part of another female attendant standing with a garland. The inscription on the pedestal labels her as *Sri Takshini*.<sup>4</sup>

39 Lower part of female figure. A portion of one of the right hands holds a bunch of pearls. Under the lotus on which the goddess is seated is a bull couchant. There is a female attendant standing with a garland on each side, while on a recessed corner to the left a bearded male is seated with hands clasped in adoration. The recessed corner on the right is occupied by a seated female. The main figure wears a garland of skulls. The inscription on the pedestal labels the figure as *Sri Mahadevani*.<sup>5</sup>

<sup>1</sup> Cunn. ngl. am. 4 No. 14 and Bloch's No. 47

<sup>2</sup> Cunn. ngl. am. 4 No. 11 Bloch read *Padmavatia* (No. 46)

<sup>3</sup> Cunn. ngl. am. 4 No. 10 Bloch read *Jayan* (No. 4)

<sup>4</sup> Cunn. ngl. am. 4 No. 2 and Bloch's No. 44

Cunn. ngl. am. 4 No. 8 and Bloch's No. 47

40 Lower part of a female figure seated on a cushion with one leg hanging down. Below the lotus is a bird going to the right. There is a female standing with a garland on each side. In front of the figure on the left a female is kneeling holding up a round tray containing round fruits or sweets with both of her hands. A similar figure on the right holds a fly whisk. In front of these two kneeling figures there are two other figures. That on the left holds a *vina* in his hands while that on the right is mutilated. The inscription on the pedestal labels the figure as *Sri Balmani*<sup>1</sup> and the bird therefore, is a goose or *hamsa* the vehicle of Brahman.

41 A rare and interesting figure is the female counter part (*gakta*) of Ganesa. She is seated on a lotus leaf with one leg hanging down and has the head of an elephant with characteristic broad ears. Unfortunately all of her hands are broken. Below her right knee Ganesa is squatting holding the knees up with his right hand. There is a female attendant standing with a garland on each side. Two human figures of whom one is a female are to be found to the left of the pedestal while to the right a male is kneeling on a recessed corner. The inscription on the pedestal does not label her as *Ganesa* but calls her *Sri-Angini*.

42 Female seated cross legged on a lotus. She had four hands all of which and the head are broken. There is a female attendant on each side of the lotus throne and a human figure is seated with a *vina* on each side of the stalk that on the left is a male and that on the right a female. On a recessed corner a male is kneeling on the left while the corresponding recessed corner on the right is occupied by a kneeling female. The inscription on the pedestal is not legible.

43 The lower part of a broken image showing a bearded male lying on his breast with a group of *pretas* standing or squatting on each side. Thus on the left two *pretas* are standing with daggers in their left hands and two more squatting on the ground. To their right appears the head of a jackal. On the right again two *pretas* are standing and three seated. Over this fragment is another one showing an emaciated female with eight hands two of which holds the skin of an elephant over her head. This fragment may be the upper part of the image. The inscription on the left corner of the pedestal labels her as *Sri-Chandhu*<sup>4</sup>.

44 A very large pedestal with a small image the head and hands of which are broken. She is seated on a lotus throne under which is a lion couchant. There is a female attendant with a garland on each side. Two figures are seated on the left and one on the right. The inscription on the pedestal labels her as *Sri-Ati ta*<sup>5</sup>.

45 Lower part of a female figure seated on a lotus below which appears a caparisoned horse which has lost its head. As usual there is a female

<sup>1</sup> Cunningham's No 7 and Bloch's No 42

Cunningham's No 54 and Bloch's No 41

<sup>2</sup> This is most probably *Ananta* (No 5 of Cunningham) which Bloch proposed to read *Aja* (No 40)

<sup>3</sup> The correct reading is *Ananta* (18 10 25) Cunningham's No. 4 and Bloch's No 30<sup>4</sup>

<sup>4</sup> Cunningham's No 3 and Bloch's No 38

attendant with a garland on each side. In addition to this there are four kneeling figures on the pedestal two on each side. The inscription on the pedestal labels her as *Sri Chhotra samvara*<sup>1</sup>

46 Image of Ganesa dancing. The main figure has become detached from the pedestal and has lost its head and hands. The inscription on the pedestal also gives the name as *Sri Ganesa*<sup>2</sup>

47 A small niche which appears to be modern and contains a fragment of a stone door jamb with the figure of a Siva gana<sup>3</sup>

48 Lower part of a female figure seated with one leg hanging down. Below the lotus is a headless lion. A female attendant is standing with a garland on each side and two seated on kneeling human figures are to be found on each side of the pedestal. The inscription labels her as *Sri Radhaladevi*<sup>4</sup>

49 A standing figure carved in the round. There is a kneeling bull on the pedestal a standing and a seated female attendant with a standing male on the right and one standing male with two kneeling male figures on the left. There is no inscription on it. With the exception of two of the arms the main figure has been cut out of the slab

50 Lower part of a female figure with at least four hands. She is seated on a lotus with one leg hanging down. Below the lotus is a bird. There is a female attendant standing on each side with a garland and a kneeling devotee on each side of the leg. The inscription on the pedestal reads *Sri Masa(?) varddhan*

51 A standing figure of Ganesa with four hands. No inscription

52 Dancing female figure with a peacock to her left. No inscription

53 Lower part of a female figure seated cross legged on a lotus throne. Below the lotus are two kneeling devotees seated face to face. On each side of these devotees there is a divine figure that on the left being a male holding a *trishula* in its two hands that on the right appears to be figure of Brahman or Sarasvati as it also holds a *trishula* in two of her hands. She also holds a book in her upper left hand and a vase or *Janardana* in her right hand. A kneeling devotee on a recessed corner is to be found on each side of the pedestal over which appears the bust of a female attendant holding a garland. The inscription on the pedestal labels her as *Sri Akhala*<sup>5</sup>

54 Female figure, seated on a lotus with four hands all of which are broken. The head which has been fitted on this figure does not belong to it. There is a parrot or a bird with a curved beak to the left of the lotus. On each side, is a female attendant. The figure on the left holds a mirror and a dagger while that on the right is plying a fly whisk. There are two mutilated seated figures on the left and two headless seated females one of which has four hands, two of which hold a sword and a skull cup, on the right. The inscription on the pedestal labels her as *Sri Pungala*<sup>6</sup>

<sup>1</sup> Cunningham's No. 9 and Bloch's No. 37

<sup>2</sup> Cunningham's No. 1 and Bloch's No. 36

<sup>3</sup> The original main entrance into the regular temple comes after image No. 47

<sup>4</sup> Cunningham's No. 39 and Bloch's No. 34

<sup>5</sup> Cunningham's No. 7 and Bloch's No. 29

<sup>6</sup> Cunningham's No. 6 and Bloch's No. 26

55 Headless female figure all hands broken seated with one leg hanging down on a lotus below which appears a horse or an ass going to the left. There is a female attendant standing on each side holding a lotus. In addition to these there are at least three females on the right and one to the left all seated or kneeling with offerings in their hands. The goddess wears a garland of skulls. The inscription on the pedestal labels her as *Sri Skardam*<sup>1</sup>

56 A beautiful figure of *Malishan arddha* with sixteen hands. The goddess stands with her left foot bent forward which rests on the body of the buffalo demon. The lion the vehicle of the goddess is biting the back of the buffalo and a wheel and an arrow are embedded in its body. The severed head of the demon is lying in front of its body while below the body is a kneeling male and in front of it a headless female. Behind the lion a demon is assaulting the goddess with a short sword. Out of the nine hands on the left side one holds a trident and another is drawing an arrow out of the quiver at the back. Out of the nine hands on the right three only are preserved. One holds a conch while the others hold two different shields. The inscription on the pedestal is curious as it labels the goddess as *Sri Teramia*<sup>2</sup> (Pl. XXX. 6)

57 An empty pedestal with the upper part of an image of Siva with ten or twelve hands dancing the *Tandava*. Two of the right hands hold the skull mace (*Uttwanga*) and a shield.

58 Female seated with one leg hanging down on a lotus which is supported by a kneeling male figure evidently Gauda. The goddess had four hands, all of which are broken. In addition to the female attendant standing holding a garland there is a fat male seated on each side. The inscription on the pedestal calls her *Sri Aladonvara*<sup>3</sup>.

59 Lower part of a temple seated cross legged on a lotus and below the lotus a prostrate bearded male. Two female figures are seated on each side and another is standing behind them. The inscription on the pedestal partly defaced labels her as *Sri Pandav*<sup>4</sup>.

60 Lower part of a female and below it a bull couchant. An emaciated female is seated to the right of the bull. No inscription.

61 Dancing female figure with an elephant couchant to the left and a headless male attendant to right. No inscription.

62 Lower part of a female figure seated with one leg on the ground. Below the lotus is a tortoise. On the left is a kneeling male and there is a standing female attendant on each side holding a garland. The inscription on the pedestal labels her as *Sri Yamunu*<sup>5</sup>.

63 Lower part of a female figure seated cross legged on a lotus. Pedestal broken. A four headed deity is seated with a *vina* in two hands to the left.

<sup>1</sup> Cunningham's No. 53 and Bloch's No. 27.

<sup>2</sup> Cunningham's No. 55 and Bloch's No. 28.

<sup>3</sup> Cunningham's No. 72 and Bloch's No. 24.

<sup>4</sup> Cunningham's No. 57. Bloch read *S. Pathdra*. (No. 23) correctly.

<sup>5</sup> This specimen also is earlier than the inscribed images and belongs to the Kushan period.

<sup>6</sup> Cunningham's No. 68 and Bloch's No. 20.

of the pedestal and to the right is seated a female with one head and four hands. There is a kneeling devotee on a recessed corner on each side. No inscription.

64 Seated female figure with four hands, all broken with the exception of the lower part of the lower left hand which holds a sword. There is a garland bearing female attendant on each side. Below on the pedestal a nude male is to be seen squatting under the lotus on which the goddess is seated. There are two kneeling devotees one female and another male kneeling to the left and the mutilated figure of another kneeling devotee is to be seen to the right. The inscription on the pedestal labels her as *Shri Andana*.<sup>1</sup>

65 Female seated with four hands all of which along with the face are gone. The pedestal is also mutilated. We have here as in the preceding case a garland bearing female on each side and then two kneeling devotees to the left and one similar figure to the right. Below the throne of the goddess is a deer seated. The inscription has disappeared.

66 Mutilated female figure with a boar's head. She had four hands all of which are gone. The mutilated figure of a quadruped which cannot be recognised is to be seen below the lotus on which she is seated. There is a standing garland bearer on each side two kneeling devotees to the right and a single one to the left. The inscription on the pedestal labels her as *Shri Jamvati*.<sup>2</sup>

67 Mutilated seated female figure. She had four hands, out of which the lower left holds a rosary. There is a bird under the lotus on which she is seated. The usual garland bearing female attendant is to be seen on each side. There are two kneeling devotees to the right and one on the left. The inscription on the pedestal labels her as *Shri Khemakh*.<sup>3</sup>

68 Female seated cross legged on a lotus. She had four hands, all of which are mutilated and the head has been joined on later. Below the lotus three devotees and the usual garland bearing female are to be seen on each side. There are two inscriptions on the pedestal one of which is old and worn out. The other labels her as *Shri Thirakatta*.<sup>4</sup> The lotus on which she is seated springs out of a vase in the centre of the pedestal.

69 Lower part of a female figure seated on a lotus with the right leg hanging down. She had at least six hands. Under the lotus is another full blown lotus the calyx of which contains the *Tundia* emblem of crossed triangles (*Sitaloma*) with the mystic symbol *Hrim* in its centre. There is a male attendant on the left on a recessed corner holding a cup and a skull mace (*Khanda*). In front of him is a seated female holding a sword in her left hand and a human head in her right. There is a female attendant on a recessed corner to the right holding a sword and a shield and in front of her is another

<sup>1</sup> Cunningham read a name (No. 65) but is not able to read it. Bloch omitted this inscription.

<sup>2</sup> Cunningham's No. 64. Bloch read the name as *Shri Jambavat* (No. 10).

<sup>3</sup> Cunningham's No. 66 and Bloch's No. 15 both read *Khemakh*.

<sup>4</sup> Cunningham's No. 6 and Bloch's No. 14.

seated human figure very much mutilated. The inscription on the pedestal labels her as *Sri Savvatomukhi*<sup>2</sup> (Pl. XXXII a)

70 Lower part of a female figure seated on a lotus. Below the lotus two males are seated face to face with hands clasped in adoration. There is the usual garland bearing female attendant on each side and two kneeling devotees in front of the pedestal on each side of it. The inscription on the pedestal labels her as *Sri Mamodari*<sup>3</sup>.

71 Boar headed female seated with one leg down. She had at least four hands, all of which are broken. Below the lotus on which she is seated is a boar running to the right. Under her left knee is a female seated with four hands holding a noose in one of her left hands and a bow in one of her right hands. Under her right knee is another seated female, holding a sword in her left hand. On a recessed corner on each side is to be found the usual garland bearing female attendant with a kneeling devotee in front of her. The inscription on the pedestal labels her correctly as *Sri Varahi*<sup>4</sup>.

72 Female seated with one leg hanging down, on a lotus throne. She had at least four hands of which only one right hand remains uninjured and in which she holds a shield. A bearded male is lying prostrate on the ground under the lotus. To the left are to be seen two *pietas* one standing and the other seated. The main figure wears a garland of skulls and her eyes appear to be darting out of their sockets. The inscription on the pedestal labels her as *Sri Vibhni*<sup>5</sup>.

73 Female seated with one leg down on the ground. She had eighteen hands most of which are mutilated. In one of the right hands she holds a shield. Under the cushion, on which she is seated is lion statut. To the left of the lion, is a goddess seated wearing a head dress of skulls and holding a skull cup in one of her right hands. To the right is another goddess with four hands in one of which she holds a sword. Behind her on a recessed corner is another goddess also wearing a head dress of skulls holding a sword in one of her hands and a skull cup in her right hands. Above her appears the bust of another female attendant. A recessed corner on the left is occupied by the mutilated figure of a standing female attendant with a kneeling devotee in front of her. The inscription on the pedestal labels this figure as *Sri Nandini*<sup>6</sup>.

74 Seated figure of a boar headed goddess. One of her legs is resting on the ground. Below the lotus on which the goddess is seated is a seated quadruped with long horns ('antelope'). There is the usual garland bearing female attendant on the right. The female attendant standing on the left holds a fly whisk. There is a kneeling devotee on each side of which that to the right is a female and the one to the left is mutilated. The inscription on the pedestal labels her as *Sri Einib*<sup>7</sup> (Pl. XXXII a).

<sup>1</sup> Cunningham's No. 61 and Bloch's No. 13

<sup>2</sup> Cunningham's No. 62 and Bloch's No. 12

<sup>3</sup> Cunningham's No. 46 and Bloch's No. 11

<sup>4</sup> Cunningham's No. 9 and Bloch's No. 10

<sup>5</sup> Cunningham's No. 50 and Bloch's No. 9

<sup>6</sup> Cunningham's No. 52 Bloch suggested *Elagī* (No. 8)

75 Mutilated figure of a goddess, probably with the head of a lion. There is a mutilated quadruped under the lotus on which she is seated. Two *preta* attendants, one seated and the other standing, are to be seen on the left and another to the right.

76 Female seated with one leg hanging down. She had four hands, all of which are broken. Her eyes appear to be darting out of their sockets and her hair is arranged as an aureole consisting of small curls, behind her head. The left portion of her pedestal is damaged. To the right, a male is seated, holding a pen and an *uṇḍī* pot. The inscription on the pedestal labels her as *Srī Jyotihārī*.<sup>1</sup>

77 Female, seated, with four hands, all of which are broken. She wears a head dress made of shrubs. Below the lotus seat is an elephant *cochlear*. A garland bearing female attendant is standing on each side. In front of each is a kneeling and garland bearing figure, a male on the left and female on the right. In front of these there are two seated figures on lotus brackets, the one on the left being a male, with his head bowed down over his hands, which rests on his left knee and which is slightly raised to support it. The figure on the right is a female. The inscription on the pedestal labels her as *Srī Rāṇavā* (Pl. XXXII, v).<sup>2</sup>

78 Female, with four hands, all of which are broken. She is seated in a curious posture as the soles of her feet meet in front of her. Below the lotus on which she is seated two figures, evidently males, are seated face to face, with hands clasped in adoration. On each side of this group we find a female, with four hands playing on a *uṇḍī*. On a recessed corner, on each side a garland bearing female is standing with a kneeling devotee in front of them. The cushion on which she is seated is carved to represent in front the female genital organ. The inscription of the pedestal labels her as *Srī Kūmaṇī*.<sup>3</sup>

79 Female, seated, with four hands, in the left of which she holds a lotus and a mace. Under the lotus, on which she is seated, is a *natāra*. There is the usual garland bearing female on each side and there are two seated devotees to the left and one on the right. The inscription on the pedestal labels her as *Srī Rāṇī*.<sup>4</sup>

80 Female seated with four hands all of which, with the face, are broken. Below the lotus on which she is seated, is a squatting male, with the head of a lion. To the left, a headless *preta* is standing with a dagger, while another headless *preta* is seated in front of the first *preta* with another dagger. To the right a *preta* is eating something, while in front of him is seated another with a skull cup in his hand. The inscription on the pedestal labels her as *Srī Simhā Simhā*.<sup>5</sup>

81 Empty pedestal with a crude male figure in red sandstone. This image is evidently of the same period as those inscribed images of the Kushan period.

<sup>1</sup> Cunningham's No. 4 and Bloch's No. 6.

<sup>2</sup> Cunningham's No. 12 and Bloch's No. 5.

<sup>3</sup> Cunningham's No. 6 and Bloch's No. 4.

<sup>4</sup> Per. 12 is Cunningham's No. 35, Bloch read *Jhāshū* (No. 3).

<sup>5</sup> Cunningham's No. 71 and Bloch's No. 2.

discovered by the late Mr Haranandan Panday at Dhuan Dhar and Garraghati near Bheraghat<sup>1</sup>

Inside the sanctum of the temple of Gauri Sankara at Bheraghat a large number of images have been collected. The object of worship in that temple is a fine image of Siva and Durga seated on the back of the bull Nandin which is standing facing the right. Both of them have two hands. Siva holds a trident (*trisula*) in his right hand and Parvati a mirror (*darpana*) in the same hand. Between the feet of the bull are two seated figures on the sides of an indistinct object which may be the remains of a human figure seated cross legged with his back towards the front. On the right of the bull there is a standing and a kneeling attendant and on the left a fat dwarf is standing in front of whom is Kartikeya on his peacock. On the pedestal there is a sunken panel containing a basrelief. At each end of this basrelief a devotee is kneeling on a recessed corner. In the panel itself there is a devotee at each end kneeling with his hands clasped in adoration and between them are seven dwarfs three of whom are playing on horns one on a flute while two others are dancing. On the backslab there are two pillars with Brahma seated on the capital of that on the left and Vishnu on the right. There is a big halo behind the head of the main group on each side of which is a *Gandharva* pair carrying garlands. The execution of this image shows that the sculpture belongs to the first group rather than to the second i.e. it belongs to the same date as the images of the Yoginis<sup>2</sup>.

The same remark may be applied to a fine image of Vishnu and Lakshmi fixed in the wall. Garuda is kneeling on the pedestal and on his shoulders rests a throne on which Vishnu is seated with one leg hanging down. Lakshmi is seated on the right lap of Vishnu with her right leg hanging down which is being held up by Garuda. Vishnu has four hands out of which the left hands hold the mace and the conch. The objects held in the right hand are indistinct. There is a *Gandharva* pair on each side of the halo and below the left knee of Vishnu a bearded Rishi is seated. To the right of Garuda another figure is seated with clasped hands apparently a devotee.

There is an image of Surya in the same place which apparently belongs to the second group or period. The finest image in this temple after the main figure is an image of Ganesa dancing with eight hands (Pl. XXXIV a). The god is standing on a lotus springing from a mass of arabesque foliage. His right leg rests on a big lotus while the left being pressed forward is placed on a smaller lotus springing from the same stalk. A quadruped intended to be the representation of a rat is to be seen between the feet of the god. The god has eight hands in two of which he holds a snake over his head. The other right hands hold a battleaxe (*parashu*) a lotus (*padma*) and a noose (*maka*).

<sup>1</sup> See ante Chap. II p. 70. The earliest date of this figure was acknowledged by Bloch in 1907. He says a figure of a standing male head broken made of red sprinkled sandstone which is found in the quarries near Fatehpur Sikri in the Agra District. This statue though of little artistic value is much older than the Chausath Yogini images (No. 1)—Annual Report, Eastern Circle 1907-08 p. 1.

<sup>2</sup> This image is now the principal object of worship in this temple.

Of the left hands one holds a pot of sweets, one is indistinct and the third is in the *abbayanudrā*. There is a standing attendant on each side. In front of the figure on the right, a male is kneeling, playing on a drum, while a female is kneeling in front of the attendant on the left. Three headless figures are to be seen on each side of the peculiar halo. The god is lifting up sweets from the pot held in one of his left hands, with his trunk and he wears a sacred thread made of snakes.

In the second group of sculptures *i.e.*, the sculptures which can be assigned to the reign of Karnadēva and his immediate successors and predecessors, precision in date is impossible, on account of the want of dated or inscribed sculptures. Sculptures and basreliefs are more plentiful in number in this group than in the first one. The best specimens among them, however, come from Tewar, the ancient Tripuri which was the capital of Halayas and from Sohagpur in the southern part of the Rewa State. The very best sculptures in the modern village of Tewar have been collected on a platform built at one end of the stepped well in this village, described above<sup>1</sup>. The platform is now known as the shrine of Kher Mai.

At this place there is a basrelief measuring 3' 9 $\frac{1}{2}$ " in length and 1' 11 $\frac{1}{2}$ " in breadth carved out of reddish sand stone (Pl. XXXIV. 6). In this basrelief a male is lying on a bed under some trees. A female at the head of the bed, *i.e.*, at the extreme right of the basrelief is bending over the face of the male. The right hand of the male is placed near his right ear, as if he is trying to listen to something which is being whispered into his ears by the female. The left hand of the male is placed on his right leg which is crossed over his left one. This left leg is placed on a round thick cushion at the foot of the bed on which another female is seated facing the left with her hands clasped in adoration. To the left of this female figure a second female is seated on another thick round cushion. She has two hands and is therefore an ordinary mortal. On the extreme left a female attendant is carrying some indistinct object in her hands. There is a short inscription on the pedestal consisting of two lines in Prakrit which cannot be read any longer. This sculpture appears to have been discovered after the visit of Sir Alexander Cunningham to Tewar as a photograph taken by him shows the beautiful bust of the female, which is seen to the left of this slab, but not this basrelief.

To the same period may be assigned a beautiful image of Kartikēya discovered at the same place (Pl. XXXV, 6). In spite of its mutilation the image is still the most striking specimen in the group of sculptures collected at the shrine of Kher Mai. The god is standing on the ground and the body of his vehicle, the peacock, is to be seen behind him. He has three heads and altogether twelve hands all of which are broken. There is a female attendant standing with a garland on each side and in front of them are to be seen the mutilated figures of four other attendants. This image is 3' 3" in height.

<sup>1</sup> See above p. 68

A block of stone carved to represent a *Suryanarayana* was discovered on the bank of the tank at Masam close to the Circular temple at that place and is apparently later in date than that temple (Pl. XXXVII a). The block is oblong in shape. In the centre of each face is a niche at the bottom with a smaller one on each side. All of these three inches contain a standing figure of Surya which is to be distinguished by the lotuses with stalks held in the hands. On two recessed corners on each side on each face under Surya and a male attendant are standing. Above this there is a horizontal band consisting of small panels containing flying figures. Over this band there is another similar band of flying figures. Above this all there are three more bands containing seated figures all more or less mutilated. On the top is a fully blossomed lotus.

The shrine of Kher Mai contains another panel which so far as is known is unique. This panel is square in shape measuring 2 4" on each side. It is bounded on the top and the sides by a band containing an undulating creeper. On the topmost band *srungas* have been placed in the interspaces of the creeper. On the surface of this undulating band fishes, tortoises and crocodiles have been carved to indicate that it represents a river. At the left upper corner is the figure of a temple perhaps indicating that this river is Narmada. Below this band on the top there is a row of *bhagas* fourteen in number. Below this the panel is divided into five horizontal bands which gradually decrease in height as they recede from the top. In the centre of these five bands there is a sunken panel containing a representation of Siva killing the demon *Andhaka*. Siva is standing with his left knee bent forward the sole of which is resting on the head of a prostrate demon. He has four hands of which the upper left holds a *damru* and the lower right a skull cup (*Lapala*). Two remaining hands hold a trident on the top of which the body of the demon *Andhaka* is transfixed. In the first horizontal band we find Siva with Parvati seated on the back of the bull in the centre. On each side there are six standing figures of Vishnu all with four hands but the implements in the different hands can not be recognised now. In the second band beginning from the left there are four standing figures ending with a seated figure which is seated cross-legged on a cushion. To the right of the central panel there is one seated and three standing figures. The standing figures are apparently those of Vishnu. In the third row on the left are five standing female figures and on the right three seated figures of Ganesa. In the fourth row there are two kneeling devotees on the extreme left. To their right is Agni on a ram and Indra on an elephant. On the right side of the central panel in this band we have three more seated figures of Ganesa. In the fifth or lowest row we have fourteen seated figures on the left and ten snakes on the right. All of the figures in the last row are under the bottom line of the sunken panel in the centre (Pl. XXXV a).

At another place in the same village in an open air shrine is to be found a Buddhist image wrongly called Vajrapani by older archaeologists.<sup>1</sup> The figure cannot be that of the Bodhisattva Vajrapani as he does not hold the thunder

<sup>1</sup> Cunningham Archaeological Survey Report Vol. IX p. 53

bolt (*Vajra*) in his hands. The image is that of an unknown Bodhisattva of the *Mahayana* school seated in the *Agraparyanka* posture under a cinquefoil arch, with two hands in the attitude of turning the wheel of law (*Dharma-chakra mudra*) (Pl. XXXVI). No *Dhyani buddha* is to be seen on his head-dress. Two *Dhyani Buddhas*, *Amoghasiddha* in the *abhayamudra* on the right and *Vauochana* in the *Dharma-chakra mudra* on the left are seated, one at each end of the cinquefoil arch and a male attendant stands on each side of the main figure with a flywhisk in their hands. The Bodhisattva is seated on a fully blown lotus flower under which is the wheel of law on a low pedestal, with a deer couchant on each side. There is an inscription on the pedestal in three lines containing the Buddhist creed and a votive record beginning with the words *Sri Vajrapam Mahabuddhah svdhanama*. After four more letters we find the words *mukhadayanapoti Jitadama*. *Jitadama* was the name of a merchant (*sadhu*) who was the donor of this image.

To this period belongs the fine image of the boar incarnation of Vishnu now lying in the compound of the temple of Vishnu Vatika at Bilhiri (Pl. XXXVII. b). This figure resembles the one discovered by Cunningham at Khoh in the Nagode State<sup>1</sup> but it has lost its legs. Besides that the body of this boar is entirely covered with figures of gods and is not plain like the figure at Khoh. On the body we find a row of Ganesas in the second row from the top. The third row contains the figures of the twelve *Adityas*. In the fourth we have perhaps the eleven Rudras and so on. The body of this boar measures 3' 8" in height and 5' 5" in length.

To the same period belongs the peculiar sculpture discovered at Marar in the Maharashtra State. On the steps of the tank at Marar there is a beautiful image of *Seshasayi* (Pl. XLV. b). The god is lying on a bed with the hood of the snake, *Ananta*, spread as a canopy over his head. There is a female with an umbrella on the extreme left, i.e. just by the side of the head. Near the feet there is a male and female figure standing with another female seated. The bust of a four-armed male appears on the extreme right. On the top is a row of seated male figures fourteen in number, of which the group on the right appears to represent the nine planets. Under the bed is a horse and an elephant with the conch shell in the centre. Two kneeling human figures appear on each side. The sculpture measures 2' 1" in length and 1' 9" in breadth.

A fine image of *Siva* and *Durga* was discovered at the same place (Pl. XLVII. a). In this image we find *Durga* seated on the lap of *Siva* in the well known conventional posture. The divine trinity is to be found on the back slab. *Vishnu* being on the top or the centre. On the pedestal we find the bull and the lion with two attendants on each side, among which we find *Ganesa* on the right. Two kneeling devotees used to be found at the bottom of the pedestal. A fine image of *Ganesa* was found on the steps of the tank in front of the fort at Amarapatan, on the great Deccan Road in the Rewa State.

<sup>1</sup> Annual Progress Report of the Archaeological Survey of India, Western Circle for the year ending 31st March 1910, p. 118.

which lies between Rewa and Marai (Pl. XLVII, b) Ganēśa is dancing, with eight hands, two of which hold a snake over his head, the remaining hands are broken. Near the left leg of the god a male is seated on the ground playing on a drum. A *Gandharva* couple appears on each side of the head. The rat, the *vāhana* of the god, is to be found on the pedestal while on each side of it on a recessed corner is the kneeling figure of a devotee.

Among the sculptures found on the bank of the stepped tank at Marai are some peculiar pillars. On the steps of the central projection of the stepped tank at Marai is a square pillar with three superimposed niches on each face. Each of these niches has a round pilaster on each flank, while on the top is a immature *sikhara*. Beginning from the bottom on one face, there are—(1) a female, seated with her left hand on her head and her right hand on her thigh, (2) a male flying with a tray over head, which is held in both of his hands, (3) a female seated, with four hands, holding a mirror in one of her left hands and a conch shell in one of her right hands. The objects held in the remaining hands look like the branches of trees. On the second face, in the bottom niche a female is seated, with her left hand in the posture of giving protection and the right hand holding a child on her lap. In the second niche a male is seated with a round object in his left hand, while the right is broken. In the third niche a female is standing, with four hands, as in the third niche of the first face. On the third face, at the bottom, a male is seated, who is playing on a drum with two sticks. In the second niche a female is seated, with a child on her right lap. Her head and right leg are broken. On the third or top niche there is a female figure as in the top niches of the two faces, already described. On the fourth face an elephant is to be seen in the bottom niche, a figure of Ganēśa seated with two hands, the left in the posture of giving protection and the right holding a cup of sweets, and then a female figure as in the three faces described above. The pillar is 2' 6 $\frac{1}{2}$  in height and 1' 2" in breadth.

Another peculiar pillar at this place is also square in section (Pl. XXXVIII, a). There are four basreliefs on each face. On the first face, is a female with four hands, seated in the centre with two kneeling devotees on each side. In the second band there are four images of Vishnu. Beginning from the left is a figure of which the left hands are broken. The right hands hold the mace and the lotus. In the next figure the left hands hold the lotus and the wheel and the right hands, the conch and the mace. In the third figure the conch and the lotus are held in the left hands. The upper left and the right hands are injured in the last figure of this row. The lower left is in the posture of giving protection and the lower right holds the mace. In the next row there are four similar figures. The first one holds the mace and the lotus in the left hands and the conch and the wheel in the right hands. The second figure holds the wheel and the conch in the left hands and the lotus and the mace in the right hands. The third figure holds the wheel and the lotus in the left hands and the conch and the mace in the right hands. The fourth figure holds the wheel and the mace in the left hands, while the right hands are broken.

In the last row also there are four figures. The first figure holds a wheel and a vajra in the left hands and the mace and the conch in the right hands. The second figure holds a wheel and a battleaxe in the left hands and a mace and the conch in the right hands. The third figure holds a wheel and a lotus in the left hands and a mace and a conch in the right hands. The last figure holds a wheel and a mace in the left hands the right hands being broken. On the second face the first band on the top contains four of the incarnations of Vishnu, viz., the Fish (*Matsya*) (2) Dwarf (*Vamana*) (3) *Buddha* and (4) *Kalki*. In the next band we have four more. From the right we have (1) the Tortoise (*Karuna*) (2) the Boar (*Varaha*) (3) *Narasimha* and (4) a two handed figure evidently one of the three Ramas viz. Parasurama, Ramachandra and Balarama. In the third band is another two handed figure representing one of the three Ramas and then Vishnu on Garuda. He has four hands, the two lower ones being broken. The upper left holds a mace and the upper right the wheel. After him comes another two handed figure, whose left hand is near his breast while the right hand holds a mace. After it is another two-handed figure holding a bow and an arrow representing Ramachandra. In the fourth or last row there are two figures with four hands and two figures with two hands. The first of these holds a wheel and a mace in the left hands and a lotus in the upper right hand. The second holds a lotus in the upper left, while the lower is in the posture of giving protection. The lower right hand holds a "head" while the upper is broken. The third holds a conch in his right hand while the left is in the posture of giving protection. The fourth holds a mace in his right hands while the left is in the posture of giving protection. On the third face there are four seated figures in the first row the first three of which have two hands the second only having four hands. In the second row the first figure holds a wheel and a mace in the left hands and a lotus and a conch in the right hands. The second figure has two hands only and holds a lotus in the left and a conch in the right. Then comes another figure with two hands seated in an attitude which a Buddhist would have called *Dharma-chakra-mudra*. After it comes another figure with two hands, of which the left is in the posture of giving protection, the right being broken. In the third row the first figure holds a lotus in one of the left hands and a conch in one of the right hands. The second figure is that of Brahma with four hands, holding a sacrificial ladle (*Surpa*) in the upper left while the right is in the posture of giving protection. The upper right hand holds a book and the lower a *lamandulu*. Then comes another figure seated in the *Dharma-chakra-mudra*. The third figure has two hands holding a conch in the left and a mace in the right. In the fourth row is a figure with his left hand in the posture of giving protection and holding a noose (*pasa*) in the right hand. The third figure is that of Vishnu with four hands holding a conch in the upper left, the lower being broken. The right hands hold a lotus and a mace. In the next figure the conch and the wheel are in the left hands and the lotus and the mace in the right hands. The last figure has two hands of which the left is placed against his breast while the right is broken. On the fourth face

there is a female figure, as in the topmost row of the first face. In the second row are to be found four figures of Vishnu. The first figure holds a wheel and a mace in the left hands and a lotus and a conch in the right hands. The second figure holds a wheel and a mace in the left hands and a conch and a lotus in the right hands. The third is that of Vishnu on Garuda, while the fourth figure holds a mace and a conch in the left hands, while the right hands hold a lotus and a wheel. In the third row the first figure has two hands, of which the left is in the posture of giving protection while the right holds a *lamandalu*. Then comes another figure with two hands holding a lotus in the left and a *lamandalu* in the right. The third figure has three heads and eight hands. The left hands hold a wheel (*chakra*), a sword (*asv*), an arrow (*sara*) and a conch (*sankha*). In the fourth band also there are four figures of Vishnu. The first figure has lost its left hands. In the right hands it holds a wheel and a mace. The second figure holds a lotus and a mace in the left hands and a wheel and a conch in the right hands. In the third figure the lotus and the wheel are to be found in the left hands and the mace and the conch in the right hands. The fourth figure has a lotus and the conch in the left hands the right hands being broken. The pillar is 3' 2" in height and 1' 1" in breadth.<sup>1</sup>

The broken shaft of another pillar stands by the side of the one just described. Beginning from the bottom on the first face there is a *kuttimukha* and then a bracket with two female figures. Over it is a raised band bearing three sunken panels separated by pilasters over which there are two figures on each face. On this face there are two male figures. There are three squatting figures in the three panels on the raised band. On another face we have two males with vases and over it two more males of which the one on the left holds a sword in his left hand. On the third face there are a male and a female standing side by side of which the female holds a fly whisk and the male a mace or a staff. On the same face a male is standing with a thunderbolt and another male to his left with a bull between them. On the fourth face two males are standing with vases to the right and a fat male and another male with a stick, on the left. The height of this fragment is 2' 11". Fragments of two similar pillars have been built in the verandah of the modern temple now standing on the bank of the tank (Pl. XXXVIII b). These two pillars have been placed on bases which really are images of Suryanarayana. The fragment at the bottom is broader than that on the top. In the latter there are three niches on each face while there are two such in that on the top. In front, the lowest niche is occupied by a female seated on the ground with a vase on her head and a stick in her left hand. The next niche is occupied by a female standing to the left churning butter with a thick round stick in a round vessel. In the niche on its top a female is seated on the ground with a child on her right lap. On the face to the right the bottom niche is occupied by a female seated, with a vase on her head. The second niche is also occupied by a similar figure,

<sup>1</sup> This is an interesting sculpture and the following one have been presented by the Mahar State to the Indian Museum Collection.

while that on the top contains a bull. At the back the lowest niche is occupied by the figure of a man going to the left with a staff in his hands. The middle niche is occupied by the figure of a child standing on the head of a snake representing the taming of the snake Kali by Krishna. The top niche contains the figure of a bull. On the left face two men are fighting at the bottom. The man on the left is striking at the figure on the right with a plough denoting that he is Balarama. The man on the right is clasping the man on the left round his neck. This scene most probably represents the fight of Balarama with the braves sent by Kamsa to murder Krishna and Balarama. The central niche contains the figure of a man who holds a mace in his right hand while the left is in the posture of giving protection. The niche at the top contains the figure of a man who is seated with a branch in the crook of his hand. In the fragment on the top of this pillar in front the lowest niche is occupied by a male holding a bundle of ropes or a piece of cloth in his hand while the upper niche is occupied by two males wrestling. On the face to the right two cows are seated in the lower niche and a man is going to the left with a ball in one hand in the upper. At the back the lower niche is occupied by the figure of a female dancing while the upper contains that of a bearded male seated with a small figure perhaps a child on his right lap. On the face on the left the lower niche is occupied by two bearded males kneeling face to face on cushions while the upper niche contains the figure of a child killing an ass or bull and represents Krishna killing one of the various demons sent by Kamsa to destroy him in Gokula. The Suryanarayana at the bottom resembles the specimen discovered at Gurgi. There are three bands of carving on each face. In the lowest band there is a projection in the centre of each face in which is the figure of Surva seated holding a lotus in each hand and with the figure of Aruna between his feet. There is a similar figure of Surya on a recessed corner on each side. On a second recessed corner on each side a fat male is seated on a cushion. The second band consists of a number of sunken panels. The sunken panel on the front projection contains four seated figures. A recessed corner on each side bears a panel with the figure of an attendant rushing away from the central panel. A second recessed corner on each side bears the figure of a goddess. Thus in front on the second recessed corner on the right is to be found Sarasvati with a *veena*. The third or top band contains a seated male with four hands on the central projection. He holds a trident in the upper left while the lower is in the posture of blessing. The upper right holds a rosary while the lower holds a *kanvadala*. On two recessed corners on each side are two gods with heads of bulls with two hands seated with vases in their right hands while the lower are in the posture of giving protection. On the top is the usual fully blossomed lotus flower.

In the small village of Silehat near Gurgi a peculiar image of Kali was discovered by Cunningham (Pl. XXXIX a). The figure is seated on a low cushion with one leg hanging down while the figure of a lion couchant appears on a recessed corner to her left. The goddess has four hands and she holds a human head in the upper left a dagger in the lower a headless corpse in the

upper right and a skull cup in the lower. She is grinning which has exposed her long molar teeth and her hair is arranged in short curls. The lower part of her face is covered by a sort of mask open in the centre. The halo behind her head consists of a cushion with a border of lotus petals and on the cushion itself appear a grinning skull with two hands. The votive inscription on the pedestal records its dedication by a man named Paumvarja.

The palace (*Garki*) of the Thakir of Sohagpur who is descended from the same family as the Maharajas of Rewa is a veritable museum. The images and sculptures found in the locality have all been gathered in it and in fact the palace is actually built of materials taken from many ancient ruins in the neighbourhood. The sculptures in the palace consists of two different classes (1) Jain and (2) Vaishnava. These remains can again be divided into three different varieties (1) images (2) basreliefs and (3) sculptures in general. Among the numerous Vaishnava images at this place mention may be made of a fine image of Vishnu seated on a lotus with a long stalk (Pl XL b). The god has four hands out of which two are placed on the lap in the *Dhyana-mudra*. The remaining left hand holds a conch and the remaining right hand a wheel. There is a beautiful oval halo behind the head around which are grouped the principal incarnations of Vishnu. On the top of the halo is a male seated on a lotus bracelet with four hands. On each side of this there is a *Gandharva*, bearing a garland, attended by two consorts. On each of the upper end of the backslab are the Boar (*Taraka*) and the Man-lion (*Narasimha*) incarnations of Vishnu. Below the figures of *Gandharvas* and on the sides of the head of the main figure we find Rama-chandra and Vamana on the left and Parasurama and Buddha on the right. There is a standing female attendant on each side of the lotus on which the god is seated and under it there is a group consisting of a female the earth goddess (*prithvi*) seated on a tortoise with hands clasped in adoration representing the second (*Kurma*) incarnation. On each side of the figure a Naga is standing with clasped hands. On the left side of the Naga are two males seated on the back of a *makara*. On a recessed corner on each side are to be found the figures of two female attendants one kneeling and one standing.

Another magnificent Vaishnava image is that of Narayana lying on Sesha which has been built into one of the walls (Pl XLII a). In this image Narayana is lying on a bedstead on which the coils of the body of the Naga Ananta have been spread. The heads of the snake are to be seen behind the head of the god. He has four hands of which one is broken and the other left holds a conch. One right hand holds a mace while the other supports its head. Just under the lower right hand a bearded Rishi is seated close to the sandal (*paduka*) of the god. A female is seated under his left foot while a male and a female are seated under the seat on which Lakshmi is seated. Lakshmi's seat is placed at the feet of the bedstead and the figure is very much mutilated, the head all hands and feet being broken. The figures of a male and three females appear behind on the backslab.

Another magnificent Vaishnava image is a kneeling figure of Garuda with small wings and a huge halo behind his head over which is an umbrella (Pl

XL a) There is a *Gandharva* on each side of this umbrella and below it a dwarf dancing on the head of a *nakara*. On the pedestal there is a Naga standing and a Naga seated both with clasped hands on each side of the main figure.

Jina remains are more numerous in the palace the most remarkable among them being the images of two *Sasamidevi*s. The first of these is evidently connected either with *Paisvanath* or *Suparsvinittha*, as over her head is the seated figure of Jina with a serpent's hood over his head (Pl. XLII b). The figure of the Devi has also a serpent canopy. It has one head and twelve hands. She holds in the left hand (1) wheel (*chakra*) (2) thunderbolt (*vajra*) (3) battleaxe (*paśu*) (4) sword (*vesi*) (5) arrow (*rāja*) the sixth hand is in the posture of blessing (*Vaiśnudra*). In the right hands she holds (1) bow (*dhanu*) (2) elephant goad (*or kusa*) (3) noose (*pasa*) (4) staff (*danda*) (6) lotus (*padma*) while the sixth is broken. There are a number of attendant figures on each side of the figure and the pedestal of which the one on the right is a Naga. There are three kneeling figures on the left all more or less covered with whitewash. The image of the other *Sasamidevi* is comparatively free from whitewash (Pl. XLII a). Above her is a large figure of a seated Jina with an attendant standing on each side holding a fly whisk. On each side of each attendant is the nude figure of a standing Jina. There are two lions under the pedestal of the throne on which the Jina is seated and his *lanchhana* is placed on the cushion on which he is seated. Unfortunately the *lanchhana* is mutilated. Below the *lanchhana* under the throne of the larger image is another seated image of a Jina with a broken head. Below this group is the figure of the *Sisana devi*. She is seated on a cushion under which is a lion couchant. One leg is drawn up on the cushion while the other touches the ground. There is a canopy of mangoes over her head and she has two hands. She holds a bunch of mangoes in the left hand while in the right she holds a child who also holds a mango in his hands. There is a seated and a standing attendant on each side.

The main entrance of the *Gadli* or Fort is fitted with a pair of door jambs taken from some Hindu temple as at the bottom of the jambs we find Ganges on the left and Yamuna on the right on their respective *vultus* attended by a *Snugara*. The top of the jamb is divided into a number of superimposed panels containing amorous figures. The intel belonging to this door frame is missing. The shaft of another door jamb and the lower part of a third is placed on the top of these jambs (Pl. XLV a).

Thus palace at Solapur contains large slabs of stone bearing three bas reliefs of which two at least are unique. The first of these represents the well known story of the youth of Krishna. This slab is divided into two parts each part containing a row of seven panels arranged in a horizontal line each of these panels containing a scene from the life of Krishna (Pl. XLII b). Thus in the top row beginning from the left in the first panel a male and female are standing in an amorous posture. The top knot on the head of the male indicates that he is Krishna and the subject of the scene is therefore Krishna's

amours with one of the milk maids of Gokula. In the second panel Krishna to be distinguished by the top knot on his head is striking at a bull with a stick. This incident represents the slaying of the demon Anishta who assumed the form of a bull in order to destroy Krishna. The third panel contains the figure of Krishna standing in the centre with a tree on each side on the top of each of which is a human head. Krishna has passed an arm around each of these trees. This scene represents the uprooting of the trees called *Janal-aryava* in Gokula. Two sons of Kuvera named Nala Kuvera and Namigrava were once disporting with their women in a lake on the Himalaya mountains. At that time the divine Rishi Narada was passing that way. Having seen the sage the ladies clothed themselves but the two brothers being drunk remained naked. Being cursed by the sage they were born as *Janal-aryava* trees in Gokula. Once the infant Krishna was tied by his mother to a mortar. He dragged this mortar after him and while passing between these two trees caused them to be uprooted. On the trees being uprooted the sons of Kuvera were freed from the curse of Narada and assumed their normal forms. The two heads on the top of the trees indicate that they have assumed their normal forms.<sup>1</sup> The fourth panel contains the representation of a river which stretches from the upper right corner of the panel to the lower left. It is a raised bank with figures of fishes and tortoises on it the latter indicating that it is the Yamuna and no other river. A man with a child stands to the left of the river facing the front while another man also with a child is to be seen to the right of the river proceeding to the right. This scene represents Vasudeva taking the child Krishna from Mathura to Gokula crossing the river Yamuna at night. The figure on the left represents Vasudeva approaching the river and that on the left the same person as having crossed it. The next panel contains the figure of the she demon Putana. She is kneeling on the ground with a peculiar headdress over her head and a little child is standing on the ground sucking her emaciated breasts. This she demon was depicted by Kamsa to kill Krishna and started murdering young children in the villages of Vraja. One night she travelled by the sky to Gokula and by her magic powers turned herself into a beautiful damsel. After entering the house of Nanda she sought the child Krishna and found him on a bed. She took up the child on her lap and gave him one of her poisoned breasts to suck. Krishna started sucking so fiercely that the she demon could not bear it and started crying. Leave me! Leave me! The fierce sucking ultimately made an end of her and just before her death she assumed her normal form and fell destroying all trees within a radius of twelve miles (*Bhagavata Purana tenth skandha sixth chapter*). The sixth panel contains the figure of Krishna standing with his leg on the yoke of a cart. The only reference to this incident is to be found in the tenth *skandha* of the *Bhagavata Purana* chapter vii. When Krishna was a very small infant he was placed in a swinging cradle which was hung under a cart. While in the cradle the child kicked at the cart which caused it to be upset. The description of the *Bhagavata*

<sup>1</sup> *Bhagaata Purana tenth skandha tenth chapter*

*Purana* shows clearly that at that time Krishna was not able to walk while the basrelief shows Krishna as a grown up infant standing with one foot on the cart. There is thus a slight discrepancy between the description of the *Purana* as and this basrelief which cannot be explained now. The last panel in the first row represents a female standing with a pot on her head and a child evidently Krishna standing to her left. This scene may be taken to represent Krishna levying contributions of milk and butter from the milkmaids of Gokula. The first panel in the second or bottom row represents one of the incidents in the earlier life of Krishna. In this panel a male or female is seated in a half reclining posture on a bed or couch. A female is standing behind the bed to the right while the bust of another human figure is to be seen on the left. This scene may be taken to represent Kamsa's visit to his sister Devali in his prison at Mathura.<sup>1</sup> The next panel shows a man kneeling on the ground holding a little child in its hands which he is dashing to the ground. In front of him is a piece of stone with a figure of the child carved in the outline on it to show that the man had already dashed the child on the stone. In the right upper corner a female figure is flying through the air. The scene represented is the incident described in the third chapter of the tenth *skandha* of *Bhagavata Purana*. When Vasudeva had substituted Yasoda's daughter for his son Kamsa took the child and dashed it to pieces on a stone. Immediately after death the child flew to the air and predicted the death of Kamsa. In the next panel we find a continuation of the river Yamuna from the fourth panel of the first row. Under the river appears the head of a male on the back of which a child is seated. At the left corner appears the bust of a female. This scene represents the taming of the *Naga Kaliya* whom Krishna vanquished by dancing on his thousand heads but whom he ultimately spared at the intercession of his wives. The human figure on the back of which Krishna is seated has a snake's hood and the female appearing in the upper left corner is one of his wives interceding for the life of her husband.<sup>2</sup> In the next panel we find the representation of the upholding of the Govardhana hill. At one time the inhabitants of Gokula had displeased Indra by not performing certain sacrifices. In order to punish them Indra directed his clouds to deluge Gokula with rain. To shelter people of Gokula Krishna uprooted a hillock named Govardhana and held it up as an umbrella under which the people of Gokula took shelter with their flocks. In the basrelief Krishna is standing on the left holding up mount Govardhana on which are represented two quadrupeds on the right. A cow to his left represents the flocks of the people of Gokula. The fifth panel in this row represents a woman churning butter with a round stick the lower end of which is dipped in a round jar and a little child standing holding on to the vase stealing butter from it.<sup>3</sup> The next panel contains the figure of a female seated with a child in her right lap. Two other children are to be seen beneath her right knee. Thus scene cannot be correctly identified. The last panel on this side

<sup>1</sup> *Bhagavata Purana* tenth *skandha* chapter x

<sup>2</sup> *Bhagavata Purana*, tenth *skandha* chapter x

<sup>3</sup> *Bhagavata Purana*, tenth *skandha* chapter x

represents Krishna who is shown here as a corpulent male seated on the ground playing on a flute. The slab measures 3' 10" in length and 8' 1" in breadth. It will become apparent at once from the description given above that the incidents are not arranged in the proper order or sequence in which they are narrated in the standard works on the life of Krishna, like the Bhagavata Purana. A similar discrepancy has also been observed in the order of narration of the events of Krishna charitra in the basreliefs in Caves Nos II and IV at Badami.<sup>1</sup>

The remaining two basreliefs have not been correctly identified yet. They are very fine specimens of mediæval sculpture but unfortunately in some cases, very much mutilated. The smaller relief is divided into two horizontal bands by means of a raised band while each band consists of a row of panels divided from each other by a plain raised band (Pl. XLIII). Beginning from the left in the first panel on the top row a *Naga* is standing in the centre. He has two hands and evidently is a king among the *Nagos*. Behind him stands a bearded figure with a mace and in front of him a man is riding on the shoulders of another man. Most probably there was another human figure on the extreme left. In the second panel there is a small figurine on the left, to the right of which is the same man described in the first panel who is riding on the shoulders of another man. In the centre a male with a staff in his right hand is standing under a tree. He is probably a *Naga*. To his right are two more human figures evidently males who are going to the left. The third panel in this row is the biggest. A house or the porch of one stands on the extreme left. A male or female is standing under it and in front of her another male is taking up a diminutive figure in his arms while kneeling. To the right of the porch is a headless male going towards it. Behind this figure is to be seen a *Naga* already described in the first and second panels who is standing as a spectator of the scene. A male is standing in front of the *Naga* to whose right are two more male figures the second one holding a sword or stick in his hand. The male in front is holding two hands of a female who is approaching from the right. A basket is slung from the left arm of this female. Behind this group appear the busts of two interested spectators. The fourth or last panel in this row is also large. Here the *Naga* described in the previous panels is standing with a long staff in the centre. To his right appear two more males while to his left two men are fighting and in front of them in the extreme left corner is a female figurine.

In the lower row the panel on the extreme left has been damaged. Here there are two rows of figures. In the upper row a female is standing with clasped hands on the left. In front of her a male with a top knot on his hair, is standing facing the female with some object in his hands. Behind him stands another female. Three mutilated human figures are to be seen seated on the ground. The second panel is more interesting. Evidently, it represents a cave on the top of which we find an elephant a snake a monkey and a *Gandharva* flying through the air. Inside the cave is a big serpent with a

<sup>1</sup> See M. A. S. I. No. 26 on the basrelief of Badami.

number of heads and behind it are five human figures out of which the one on the extreme left is a female. The third panel represents a king riding on an elephant and offering some food in a round basket to a corpulent headless male seated on the ground. The elephant is driven by a *mahout* while another attendant seated on the hip of the elephant holds up an umbrella which indicates the royal rank of the person seated on the elephant. To the left of the corpulent male and near the head of the elephant is the mutilated figure of a bull. In the next panel there are three groups two of which are in front. The group on the left represents a male standing on the extreme left accepting some offering held in a pot by a woman standing to his right. The group on the right represents a male with a female to his left the latter dragging the former by his loin cloth. The third group consists of three males standing at the back, of which the first and the third are Nagas. In the fifth panel, a headless male is seated on a round seat and behind him is the figure of a female. In front of him appears the mutilated figures of three males. In the last panel an elephant is lifting up a male by its trunk evidently electing him as a king for a kingdom left kingless in the manner recorded in Indian folklore. Behind the elephant stand three males. The figure on the left holds the tail of the elephant. The central figure is holding a flywhisk or a stick in his hand while the figure on the extreme right holds a knife in its left hand, which is raised aloft as if striking at the individual who has been elected king. A male is falling down from the back of the elephant. The slab measures 3' 1" in length and 1' 5" in breadth. There is a good deal of similarity between the scenes represented on this basrelief and those on the third and in fact certain scenes are common to both basreliefs.

The third slab is divided into four vertical rows of sunken panels, which are again sub divided by means of raised bands. In each row there are several panels containing basreliefs (Pl XLIV). The scenes in the first two rows are identical with those on the second basrelief described above thus the first scene on the extreme left of the top row is the same as the second scene of the first row in the second basrelief. In this basrelief a man is seated on the shoulders of another man under a tree. Three men are standing to his right and another to his left. The only difference in this case is that the Naga hood over the head of the man standing to the immediate right of the central figure is absent. To the left of this is a basrelief which is exactly similar to the third scene in the top row of the second slab. The only difference is that the man in front of the house is digging the male by his leg and out of the four figures in the front row the second one is a Naga as indicated by the serpent's hood over his head. The panel to the right of this one in the third basrelief is exactly similar to the scene on the extreme right in the top row of the second basrelief. The basrelief on the third slab is in a comparatively better state of preservation and it shows that the figures on the extreme right are dancing. Similarly in the second row on the third basrelief the scene on the extreme left is exactly similar to the second scene in the second row of the second basrelief. As this scene is in a much better state of preservation it should be noticed that

the snake has only one hood that the figures on the extremes are females with pots on their heads and between these five figures appear heads of ten quadrupeds (? cows) To the right of this scene is another, which is exactly similar to the third scene in the bottom row of the second basrelief Similarly the third scene in the second row in this basrelief is exactly similar to the fourth scene in the bottom row of the second basrelief The fourth and fifth scenes in the second row of the third basrelief are exactly similar to the fifth and sixth scenes in the second row of the second basrelief In this case the third figure behind the elephant is a Naga This man who is falling is going down into a well at the bottom of which another elephant is seated To the left of the second elephant a bearded Rishi is seated on the ground To his left is a dancing figure and to his left again is a man riding on a bull and going towards the left In the panels of the third row new scenes are to be found In the scene on the extreme left a Naga with a staff in his left hand is standing on the extreme left Behind him appears the head of another man In the centre is a man who is striking at a horse which looks very much like a wooden horse, and near its legs lies the body of another wooden horse Behind the wooden horse are to be seen two human figures a male and a female The female has put one finger on her mouth in indication of surprise The rest of this row is divided into two parts The first part contains eight standing figures who are apparently females Over their heads appear five miniature temples or houses arranged in a row, in each of which there is the bust of a female with the exception of the second which contains two figures These miniature temples or houses probably represent a town or city To their left is a deity riding on a bull In the third scene a male on the extreme left is belabouring another, who is falling at his feet Behind him appears the bust of a female In the centre two men are fighting with each other To their right a man is going to the right dragging another dwarfish figure by his leg To his right is a Naga dancing and at the extreme right end another male is dancing In the bottom row a Naga is seated with a child on his lap under a tree in the panel on the extreme left To his left appears another Naga and a male Similar figures are to be found on the left which are slightly damaged The rest of this panel is divided into two horizontal rows The top row contains three different saal en panels In the first panel a man is seated on a raised seat To his left is another human figure beating him while to the left appears the figure of another human being Below the platform, on which the raised seat has been placed a human being is lying at full length In the second scene, a human figure is kneeling on the ground on the extreme left who is being blessed by a male on the right The standing figure of another man is to be seen behind the kneeling figure To the right of this group is another group in which also a human figure kneeling on the ground facing the right is receiving benediction from another human figure on the right A female figure is to be seen standing behind the second kneeling figure To the right of these figures is another figure going to the right In the scene on the extreme left the top and the bottom are combined together In the centre of this scene a man

is seated on a throne. To his left appear two seated and three standing figures of which the standing figure on the extreme left is a Naga. Two seated and three standing figures also appear on the right. Below this scene three females are seated on the left the front one supporting the left leg of the man seated on the throne with her hands. Two diminutive figures appear under the throne while two figures are kneeling facing the right on the extreme right. In the lower part of this relief a man on the extreme left is carrying a man lying on the ground in front of him. Behind the prostrate figure appears the bust of a female to the right of whom is a Naga dragging the fallen figure by the leg. To the right of this is a barge representing a river indicated by fishes and crocodiles in it. In the river is a boat in which a man is seated supporting his face in both of his hands. One boathand is standing with a pole in the boat while another standing on the right bank of the river is pushing the boat with another pole. On the left bank of the river are four figures two seated in front and two standing behind them all holding their faces in their hands.

To the same period belongs a fine image of Jina in the compound of Cursetjee's bungalow at Jubulpore (Pl. XLVIII b). The exact findspot of this image is unknown. The Jina is seated on an embroidered cushion against which in relief is to be seen a lotus bud the peculiar shape of which indicates that it is a blue lotus (*nilotpala*) which is the *Janardana* of the twenty first heir of the Trithankara Neminatha. Under the image on the pedestal is a sunken panel containing figures of the nine planets. A male attendant stands on each side of the Jina with a flywhisk in his hands and a female stands before each of these attendants with hands clasped in adoration. There is an umbrella of three tiers over the head of the Jina on each side of which is an elephant. A *Gandharva* couple carrying gulands is to be seen on each side of the head of the main figure.

Other images discovered on the plateau at Munora near Bhadanpur station in the small state of Maihar also belong to the same period. One of these is an image of Revanta the son of the Sun god (XLVI a). The god is riding on a horse preceded and followed by attendants. There are three attendants in front in two rows. The men in the first or upper row carry a stool and a jar respectively. The figure in the lower row appears to be addressing the main figure. Three other attendants are walking behind the main figure. One of them is carrying a ram or deer on his shoulders. The second one is carrying a jar and the third a tray. Two hunting dogs are to be seen between the legs of the horse. There is a narrow sunken panel on the pedestal containing five kneeling figures out of which the one on the extreme left is indistinct. The next one is playing on a drum. The third figure is carrying a tray in his hands and the remaining two are playing on horns.

The small hamlet of Jora which lies close to Narai in the Maihar state once contained a large and beautiful carved Jina image. Only a portion of the block of this image has been discovered (Pl. XLVI b). On this a seated Jina is to be seen at the bottom with a standing nude Jina on each side. Over this is an elephant with a lion rampant on its back. There is a flying

human figure on the head of the elephant and another such is riding on the lion

Close to the temple of Somanatha at Bargaon in the Jubbulpore District a stone lintel of a Saiva temple was discovered which also belongs to the second group of sculptures of the period of rule of the Chedi Kings (Pl XXXIX b) There are three brackets on this lintel one in the centre and one at each end There is a mutilated figure of Siva dancing the *Tandava* on the central bracket Siva has ten hands and one head His vehicle the bull is standing on his left A male is standing on each of the side brackets the left one holding a staff probably a skull mace (*Natvanga*) in his right hand Behind these brackets the main body of the lintel bears the figures of the nine planets four between the left and the central brackets and five between the latter and the right brackets In this case Ketu has been placed over the head of Rahu

In the third group of images and sculptures there is only one specimen the date of which can be definitely fixed This is the colossal Jain image 12 2" high and 3 10" broad discovered by Cunningham at Bahuband in the northern part of the Jubbulpore District (Pl LII b) This image bears an inscription which contains the name of the king Gayakarnja as the reigning sovereign and a date in the Vikrama era which is illegible The second line of this inscription contains the name of a feudatory chief the *Mahasamanta* *Hephala* Golhana who was born in the Rashtrakuta race It is certain that the date of this image lies in the eleventh century of the Vikrama era

Among other specimens the image of Narmada in the temple of Amar Kantak has already been described in the previous chapter<sup>1</sup> Four other specimens come from Amarkantak Among these two are statues and not images One of these statues is dated and bears an inscription in four lines According to this inscription the statue itself was dedicated in the Kalachuri Chedi year 922=1171 A D The inscription further states that the image is one of a man named Narayana who was an archer equal to Arjuna and who was the son of a man named Mardhava a Superintendent of scribes and an inhabitant of Ratnapura The statue is that of a man who is seated cross legged with his hands clasped in adoration under an umbrella He holds in addition lotus in his hands (Pl XLIX a) There is a female attendant standing with a flywhisk on each side and on each side of the head is a garland bearing *Garudhava* The figure wears the anklets armlets bracelets and garlands usually to be found in mediæval images but in addition to these there is a peculiar head dress on the head of this figure which consists of three different bunches of pearls each consisting of three or more strings hanging over the forehead from the head dress The second statue is exactly similar to the first but in this case there is no date in the inscription which simply records the name of the person it represents He is a Banjara who was a *Rauta* which is expressed by the symbol *Ra* with a circle after it named Sagara (Pl XLIX a) These two images can be seen near the modern temple of Narmada Mata

<sup>1</sup> See pp 59-60 above

There are two other peculiar figures at this place both carved in the round which unfortunately however, are not inscribed. The best of these is a head less rider on an elephant the latter being quite unjurned. The man is seated on the neck of the elephant which is richly caparisoned (Pl LI a). There was apparently another figure on the ornamented back cloth of the elephant, which however is broken. The hands of the rider are clasped in adoration. The image measures 2' 9" in length 1' 4" in breadth and 3' 6" in height. By the side of this rider on the elephant is another mutilated figure riding on the back of a horse (Pl LI b). The execution of the figure of the horse is very bold and this specimen compares very favourably with the colossal figures of horses belonging to the temple of the Sun at Konark in Orissa. The man is seated on the back with his legs in stirrups proving that stirrups were used in India long before the arrival of the Mughals. The head of the horse is damaged and that of the rider is completely broken. The legs of the horse have also been broken. The figure measures 2' 8" in length 1' in breadth and 2' 4" in height.

Some images discovered in the village of Dudhia on the great Deccan Road close to Deotalao also belong to this period. One of these is an image of Siva and Parvati in which Siva is seated on a raised throne with Parvati on his lap (Pl L b). Siva has four hands in two of which he holds a trident and snake. Parvati has two hands in the right of which she holds a mirror (*du pata*). Siva's vehicle the bull is sitting under his left feet and Parvati's vehicle the lion is standing under her right foot. Ganesa is seated to the left on the corner and Kartikeya on the right. Behind them stands an attendant. On the top of the back slab are to be found the figure of Brahma on the left and that of Vishnu on the right. An image of Vishnu was also found at the same place. Vishnu is riding on the shoulders of Girudi who is kneeling (Pl L v). He holds a mace in the upper left while the lower is in the posture of blessing a wheel in the upper right and a conch in the lower.

An image of Vishnu discovered at Amaratala in the temple of Kesa vana vani also belongs to this third group (Pl ALIX b). The god is standing and has four hands. In the upper left he holds a large lotus bud and in the lower a conch shell. The upper right hand holds a mace while the lower holds the wheel. The god stands on a lotus below which is the figure of Garuda flying. A bearded male apparently the donor, kneels to the left of Garuda while on the other side of Garuda is the figure of his wife. On two recessed corners to the left behind the figure of the donor are the images of the *devas* and the *Luddha* incarnations. The recessed corners on the right bear figures of Parasurama and Kallan. Behind the figure of Buddha is that of Rama chandri holding a bow and an arrow in his hands while behind Kallan stands Valirama with a plough in his left hand and a drinking cup in his right hand. A female attendant stands on each side of the main figure, holding a *shwahis*. The pedestal represents an architrave supported by two round pilasters on the capitals of which are to be found the figure of the Boar incarnation on the left and that of the Man hou to the right. The Fish and the Tortoise are to be

found on the top. There is a pierced halo behind the figure over which is a seated figure in meditation with a *Gandharva* pair on each side. This figure has four hands two of which are placed in the *dhyana-mudra*. The remaining left hands hold the wheel and the remaining right the mace. The height of the image is 4 ft and its breadth on the base 2 ft.

Close to the Lal Pahad rock inscription of the time of Narasimhadeva, a pillar or altar has been scatetled on the rock (Pl. LIII b). It resembles to some extent the altar to be seen on the reverses of Sasanian or Indo Sasanian coins<sup>1</sup>. The name of the Rauta Sri Vallabhadeva who is the author of the water channel (*vahu*) excavated in the Kalachuri Chedi year 909 = 1155 A.D. during the reign of Narasimhadeva, recorded in the inscription on the same hill<sup>2</sup> is incised once more close to this altar or pillar.

<sup>1</sup> V. A. Smith Catalogue of Coins in U. S. India Museum, Calcutta Vol. I pp. 220-247 pls. XXIV 1-9 XXV 1-8

<sup>2</sup> Ind. Antq. Soc. Vol. XVIII pp. 212-13

## CHAPTER IV.

## The Śaiva Influence

The Bilhar inscription and the newly discovered Gurgi inscription throw a good deal of light upon the history of the Śaiva monks who were introduced into this country during the period of rule of the Haihaya dynasty of Tripuri. These monks mostly belonged to a particular clan called The drunken or mad peacock (*Matta mayūra*). They are known from three inscriptions in the country of Dahala and two outside it. In the country of Dahala their oldest dated record is an inscription at Chandrehe dated in the year 724 evidently of the Kalachuri Chedi era=1072-73 A.D. The next inscription is undated and was discovered at Gurgi twelve miles to the south of Rewa State. This inscription also belongs to the same century. The third inscription was discovered at Billam<sup>1</sup> in the Jubbulpore District and is slightly earlier in date than the first two. This is also undated. The inscriptions outside the Chedi country were discovered at Ranod<sup>2</sup> also called Narod in the Gwalior State which lies between Jhansi and Guna forty five miles due south of Narwar and at Khare pitan in the Ratnagiri District<sup>3</sup> of Bombay. The ancient name of Ranod was Rampadra. The inscription discovered at this place is not dated, but the late Dr. Kielhorn who edited it assigned it to the tenth or eleventh century A.D. It records the restoration of the *Motha* and the temples at Rampadra by a Śaiva ascetic named Vyomasiva. The other inscription is incised on copper plates discovered more than seventy years ago at Klareptan and records a grant of land to the Brahmacarins and Acharyas of the Karkaiom branch of the *Matta mayūra* clan by the chief Rattaiqa of the Silahara or the Silaia family in the Saka year 930=1008 A.D.

In other inscriptions we find genealogies of kings or of chiefs but in these four inscriptions the number of persons interested being Śaiva ascetics who being celibates for life the genealogy given was spiritual i.e. instead of being from father to son it indicated connection between the spiritual guide his disciple his disciple's disciple and so on. In the Ranod inscription we find the following spiritual genealogy of these ascetics. The first person named is called

*Kadambagīth adhikāśin* the inhabitant of Kadambaguha. From him spring the sage *Sankhamatiśil-ādhipati* the Superintendent of Sankhamatiśila. Next came *Teranbilāla* the protector of Terumbi then *Amardaka tūṭha nātha* the lord of *Amardaka tūṭha* and after him Puanilara. When the king, the illustrious Avanti or Avantivarman who was desirous of being initiated into the doctrines of the Śaiva faith heard of great holiness of this sage he resolved to bring him to his own country. He accordingly went to Upendra

<sup>1</sup> *Epinaphica India* Vol. I p. 251 ff.

<sup>2</sup> *Ibid* p. 259 ff.

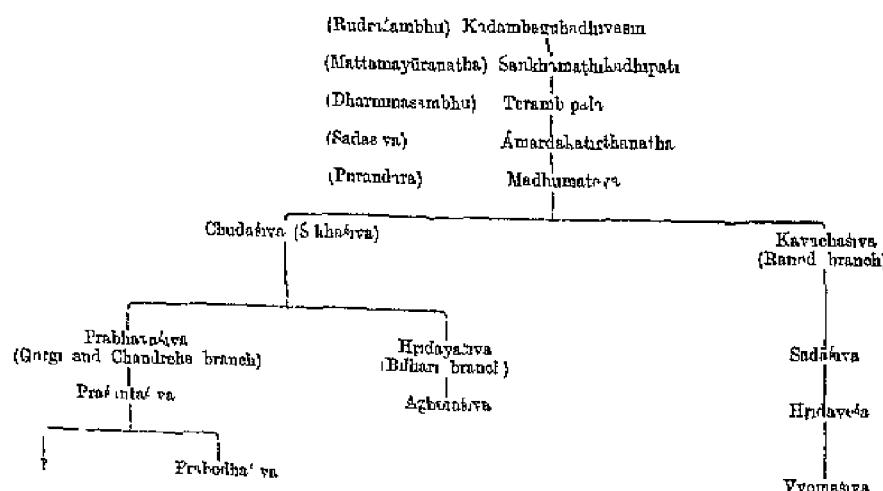
<sup>3</sup> *Ibid* Vol. III pp. 292-302

pura, induced the sage to accede to his request, was initiated by him in the Sarva faith and duly rewarded him. Purandara then founded a Mutha, or residence of ascetics at Matti-mayūra the prince's town, and he also established another Mutha at Rājapadra the place where the inscription is. Next came Kārvachasiva, his disciple was Sadasiva, and he was succeeded by Hridayesa. Hridayesa's disciple was Vyōmasiva (Vyōmasambhu, or Vyōmēsa), whose holiness and learning, in which he surpassed all manners of devotees, and learned men (the Sākyas or Buddhists, who are compared to elephants, the jackal like Jāmas, and others), are eulogised in verses 22-42<sup>1</sup>.

Therefore, in this inscription, we to be found the longest spiritual genealogy of the Matti-mayūra ascetics beginning from Kādambaguhādhivāsin and ending with Vyōmasiva or nine spiritual generations in all. The next inscription in order is the Bilhan inscription of the rulers of Chēdi where two different groups of Suva ascetics have been mentioned. First of all, there are three spiritual generations, in verse 43 where a sage named the Mādhumateya Pavanatīva is mentioned who was followed by Sadasiva evidently the former's disciple. Sadasiva's disciple was Iṣvarasiva. The second group is longer and is described in nine verses (V 48-56). Here we are told that "Worthy of honour is that Kūdumhaguhā, where there has been an uninterrupted line of saints, for them, again, was an object of veneration the chief of sages, Rudrasambhu (V 48). On account of his might to be highly revered in the world, he there had a disciple, Mattamayūranāthī, who, when he had removed every stain of impurity, became possessed, Oh! of the town (?) of the prince Avanti (V 49). After him came the holy Dharmasambhu, who became an ornament of the world, (and) whose feet were worshipped by the lustre of the crest-jewels of princes, having reached the further shore of the ocean of the Suva doctrine by his austerities, he obtained the spotless pleasing renown due to him (V 50). His disciple was, rich in austerities, Sadasiva, whose venerable pair of feet was worshipped by princes with the rays of their diadems (V 51). After him came his disciple, named Mādhumateya full of radiance (and) subsisting on fruit and roots, in whom austerities and majestic splendour dwelt harmoniously together (?) (V 52). He had a most venerable disciple, Chūdūstva, who, striving after final liberation, swept away the impurity consequent on actions (performed in previous births) (V 53). Then (came) his disciple, named Hridayasiva, a name of all excellencies whose tame deserves to be sung of even now the soles of whose uniquely venerable feet were rendered lustrous by the collections of jewels in the diadems of princes (V 54). For whom is that holy man not an object of laudation,—he who an abode of every kind of knowledge, wise (and) true to his vows still further increased the renown spread over the illustrious Mādhumateya lineage, and who surpassed the earth by his patience, the cloud by his fairness, the ocean by his propriety of conduct (and) the god of love by his freedom from passion? (V 55). Or, rather, what need has that eminent sage of praise at all,—he whom the illustrious prince, the moon of the Chēdis,

having shown his devotion by presents sent by well conducted messengers in due turn brought back full of respect<sup>2</sup> (V 56). The illustrious Lakshmanraja also filled with devotion himself made over to that great ascetic the monastery of the holy Vaidyanatha (V 57). And the sage, having accepted it, again gave the holy Naubdesvarī monastery to his well conducted disciple Aghorīśīva" (V 58).<sup>3</sup>

A comparison of this spiritual genealogy with that to be found in the Banod inscription shows nothing in common. The third inscription, that of the Kalchuri Chedi year 724 in the Monastery at Chandiche, clears up all the difficulties in the identifications. According to this inscription in the family of Mattamayura (ascetics) was Purandara whose disciple was Sikhasīva. From the lord of Madhumati was born (spiritually) Prabhavasīva who was worshipped by Tuvarajadeva. His disciple was Prisūtīśīva whose disciple Prabodhasīva caused the inscription to be incised. Now the Gurgi inscription mentioned above supplies us with the same spiritual genealogy omitting Purandara and giving Chudasīva as the name of the spiritual ancestor of Prabhavasīva instead of Sikhasīva. The name of his disciple Prabhavasīva the disciple's disciple (Prasāntīśīva), disciple's disciple's disciple (Probodhasīva) being the same both in the Gurgi and the Chandiche inscriptions there cannot be any doubt about the fact that Sikhasīva and Chudasīva were one and the same person. This identity being established we may proceed to compare the names given in the Banod inscription. It should be remembered in this connection that the Chandiche inscription mentions Purandara as the spiritual ancestor of Chudasīva, while the Bihari inscription calls this person Madhumateya or the lord of Madhumati. As both the Bihari inscription and the Chandiche inscription mention Chudasīva there cannot be but very little doubt about the identity of Purandara with this lord or Madhumateya. This identity being established we find that the real names of the spiritual descendants of Purandara are to be found in the Bihari inscription and the following genealogy of the ascetics of the Mattamayura clan is obtained —



<sup>1</sup> *It. d, pp. 207 68*

The Ranod inscription informs us that Purandara was the spiritual pre-ceptor of a chief named Avantivarmanu who had come from Kadambaculi to Madhumati and founded the monasteries at Madhumati and Ranod. The real greatness of the Mattumavu ascetics may be said to begin from this abbot. His disciple Chudasiva or Sikkhasiva is called the lord of Madhumati in the Chandrabe inscription and therefore he must have stayed in Malwa. The same inscription mentions that Prabhavasiva who had been worshipped by many kings had been specially honoured by Yuvarajadeva. As there were two kings of this name of the Chedi dynasty the import of this statement was but imperfectly understood till the discovery of the Gurgi inscription of Prabodhasiva in April 1920. From this inscription we learn that Prabhavasiva was brought to the Chedi country by Yuvarajadeva the son of Mugdhatunga i.e. Yuvarajadeva I and made to accept a monastery (V. 6). Unfortunately for us the Gurgi inscription does not specify which particular monastery was accepted by Prabhavasiva. It is certain however that this monastery was not the monastery at Bilhar where another spiritual descendant of Chudasiva was brought later on. Probability is in favour of the fact that this monastery stood at the place where the inscription was found i.e. somewhere near or on the mound called Gurgi at Gungi, most probably the ruin called the fort of Rehuta.

Like the Bilhar inscription the last few lines of this record also are devoted to the enumeration of the different villages belonging to the monks combined with an account of the kings who gave them. Thus in line 49 four or five villages are named of which the names of three are clear i.e. Sarasadollal a, Vilasollaka, Rajjauchchika. The next line mentions another village named Abhirapali and a second name which may be the name of a village or that of a river viz. Sarasvati. Here also a piece of land is mentioned called a Kavacha kshetra. The 45th line supplies with the names of four villages Samantapataka, Bhadvachura, Tujuriya and Kukkudija. The 47th line contains the name of three villages two of which can be properly read and that of a piece of land. These villages are Kurodhaka, Brahmapuri and the name of the piece of land is Nannesvara kshetra. It is mentioned specially that these properties were given to a god named Somanatha. This list of properties belong to the monks or to the gods mentioned in the inscription with the monks as the worshippers of these gods at the time when Prabodhasiva the disciple's disciple of Prabhavasiva was the abbot. The Gurgi inscription is therefore a generation later than the Bilhar inscription. Prabodhasiva appears to have been the contemporary of Kokkalla II and his son Gangeyadeva. It is known from the Bilhar inscription that Nohala the wife of Yuvaraja I gave the villages of Nipamya and Ambipataka to an ascetic named Isvarasiva the disciple of Sahdasiva and the disciple's disciple of Trivanasiva who belonged to Madhumati (V. 43-44). It is thus clear that three different ascetics from Madhumati were given grants of land by Yuvaraja I. Keyuravaisha i.e. Prabhavasiva a disciple of Chudasiva who was given the monastery of Gurgi and Isvarasiva the disciple of Sahdasiva whose connection with Purandara cannot be definitely established as yet. Another disciple of Chudasiva named Hridayasiva or Hridavesa was brought to this

country evidently by Yuvaraja I. It is stated in the 57th verse that Lalsh manaraja the son and successor of Yuvaraja I made over the monastery of the holy Vaidyanatha to this ascetic. Hridyavasiva having accepted it gave the monastery of Naubalesvara to his disciple Aghorasiva (V 58). The inscription was set up by Aghorasiva in the monastery of Naubalesvara. There is therefore no difficulty in identifying the ruins at Billari with this monastery. The monastery of Vaidyanatha stood in the city of Tripuri itself.

The long Billari inscription ends with a list of benefactions received by the Sarva ascetics. Verses 79 to 92 refer to the revenue in kind received by them. Thus in verse 79 it is stated that from the salt mines  $\frac{1}{16}$ th of the produce and from the oil mills  $\frac{1}{16}$ th of the produce is to be given. The next verse refers to fruits and vegetables such as *Prigapphala*<sup>1</sup> red chillies *Sunthi*<sup>2</sup> etc. *Pugaphola* is used with betel leaves while red chillies and *Sunthi* are used for cooking. The second part of this verse refers to the revenue in money. One cowrie shell (*kipadi*) was taken from each shop (*Vih*) as well as revenue in kind in the shape of greens *ulta* and *branjals*. The next verse refers to things given by different communities such as *Rasavarikas* and *Dhimara* (*Dhmar*). The second part of this verse mentions the gift of four elephants and two horses by the citizens.

During two generations three different Sarva ascetics were brought from Madhumati in Malava to the Chedi country and provided with lands and monasteries. The first of these monasteries was at Gurgi with its dependency at Chandrehe. The second monastery was at Billari with which was Naubalesvara. The third monastery was at Tripuri and was called the monastery of Vaidyanatha. Nothing is known about the foundation started by Isvarasiva as yet. The abbots of Gurgi were very well off as is known from the Gurgi inscription. Thus it is stated therein that Praśantasiva built a number of temples and monasteries. Verse eleven states that he had built a temple of Siva close to the very high temple built by the illustrious Yuvarajadeva. The next verse states that in the chambers surrounding the temple (evidently the temple of Yuvaraja I) he had set up a large number of images of (1) Siva with Uma (2) Uma (3) Shadmanava (4) Ganapati and (5) Sarasvati. The images of Siva with Uma and Uma are still lying on the Gurgi mound at Gurgi. From the 13th verse we learn that the same abbot built a retreat for himself on the banks of the Sona. This information supplied by the Gurgi inscription is further supplemented by the Chandrehe inscription where in verse seven it is stated that Praśantasiva built a retreat for himself at the confluence of the river Sona. This retreat which was situated at the foot of Bhumaresvara is still called by the name of Bhumaresvara and is situated at a distance of two or three miles from Chandrehe itself<sup>3</sup>. The Chandrehe inscription states that Praśantasiva had built the temple of Siva at Chandrehe which was the first temple of the circular type discovered (V 16). The Gurgi inscription informs us that this princely abbot with the intention of living in a holy place built another retreat for himself on

<sup>1</sup> Areca nut common as part of betelnut.

<sup>2</sup> Dried ginger.

<sup>3</sup> Cunningham Archaeological Survey Reports Vol. XIII pp. 141.

the Ganges, most probably at Benares. These retreats are lordly buildings which any prince may have been proud of. For example the monastery built by Prabodhasiva at Chandrehe is a two storied building very well decorated with spacious rooms for dormitories and smaller chambers for use as shrines.

It is not possible even now to ascertain how long these abbots continued to enjoy the gifts bestowed on them by the early kings of the Hauhaya dynasty but it appears from the later grants of the Hauhaya kings that some of them at least continued in favour. Thus in the grant of Govindachandra of V. S. 1177=1120 A.D. it is mentioned that the village of Karanda which was given by the king Yasihkaruna to the Saiva teacher the royal spiritual preceptor Rudrasiva was given by Govindachandra to the Thakura Vasishthasarinman.<sup>1</sup> The name Rudrasiva reminds one of the other names such as Aghorasiwa and Prabodhasiva. Similarly the Kumbhi plates of Vijayasimha of the Kalachuri Chedi year 932 mentions a Saiva teacher who was also the royal spiritual preceptor named Vidyadeva.<sup>2</sup> According to the Bheraghat inscription of Alhara devi a temple of Siva called Vaidyanatha was built by her. She gave two villages called Namaundi and Makaiapataka to this god. The management of the grant and the temple was left to the Pasupata ascetic Rudrasiva of the Lata lineage.<sup>3</sup> This person was apparently the same as that who was the recipient of the village of Karanda from Yasihkaruna and which was taken away from him by Govindachandra in 1120 A.D. As Rudrasiva was living in the Kalachuri Chedi year 907=1155 A.D. there cannot be any doubt about the fact that the Antarula *pattala* had been conquered from Yasihkaruna shortly before 1120 A.D.

Another line of Saiva teachers who were brought to the Chedi country is mentioned in a Kakatiya inscription dated 1261 A.D. Rudradevi gave certain lands situated to the south of the river Krishna to a Saiva teacher named Visvesvara Sambhu who had initiated the Kakatiya king Ganapati and the kings of the Chedi Malava and the Chola countries. According to it Visvesvara Sambhu was an inhabitant of the village of Purvagrama in the province of Radha of the Gauda country.<sup>4</sup> This interesting inscription has not been published as yet.

<sup>1</sup> *Journal of the Asiatic Society of Bengal* Vol XXXI 1862 p 124

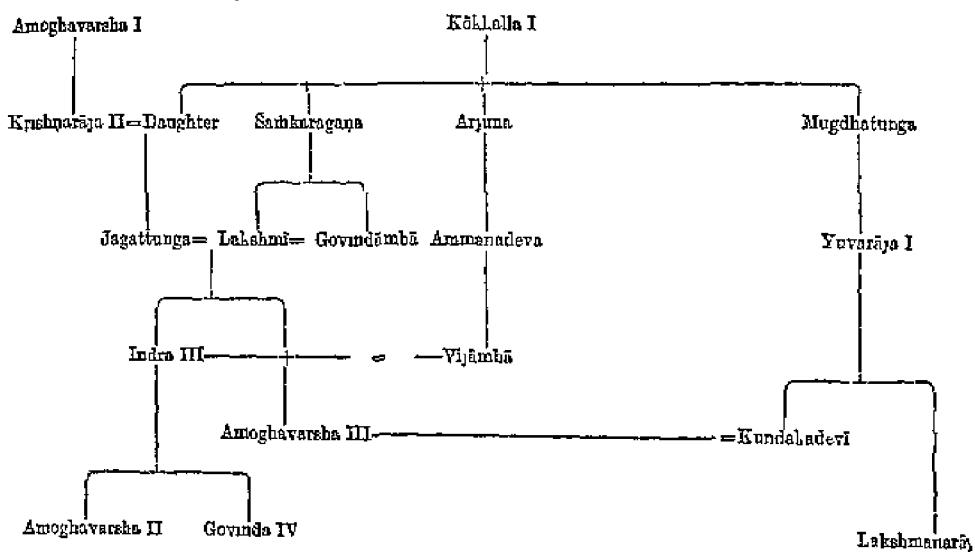
<sup>2</sup> *Ibid* p 119

<sup>3</sup> It is quite possible that Mattamayura was situated in the Lata country. *Epigraphia Indica* Vol III pp 296-301

<sup>4</sup> *Annual Report of the Assistant Archaeological Superintendent for Epigraphy Southern Circles for the year 1916-17* pp 123-24

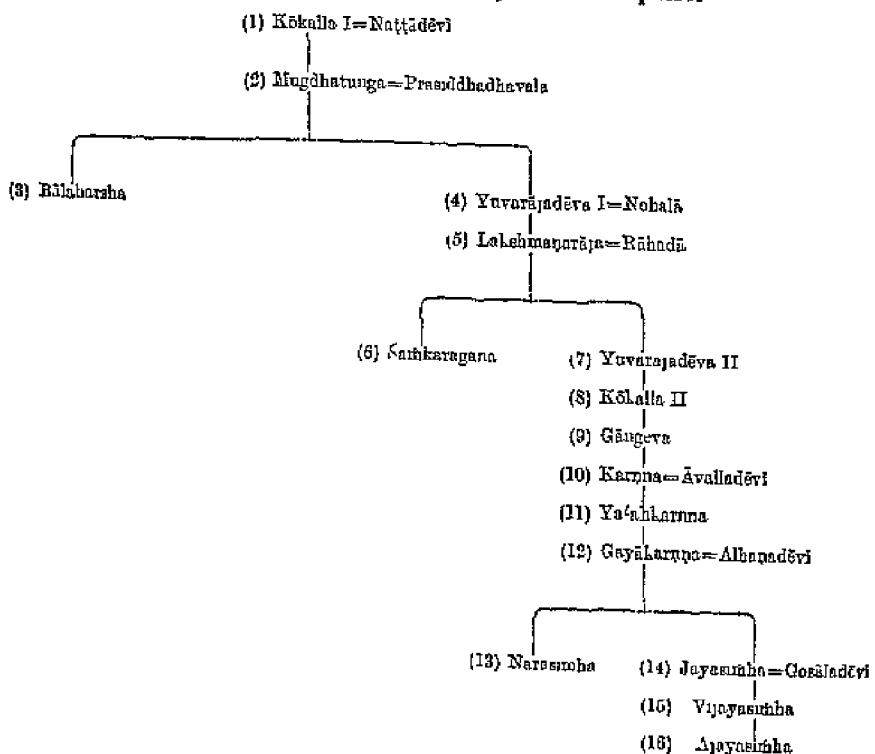
## APPENDIX A.

## Relationship between the Haihayas and the Rashtrakutas.



## APPENDIX B.

## Genealogical Table of the Haihayas of Tripuri.



## APPENDIX C

## New Inscriptions.

The historical information gleaned from six newly discovered and unpublished inscriptions has been used in drafting the chronology of the Haihayas of Tripuri in this work. The earliest of these is the Chandrehe inscription of the abbot Prabōdhasiva of the Kalachuri Chedi year 724=973 A.D. This inscription is incised on two slabs of stone which are built into the masonry of the Saiva monastery at Chandrehe, a small village on the river Sone, twenty nine miles south of Rewa town, the antiquities of which have been described in Chapter II. The second inscription was originally discovered at Gurgi, a place twelve miles due east of Rewa town but which has since been removed from the place of its discovery and built in front of the wall, below the Durbar Hall of the Maharajas of Rewa. This inscription is another record of the Saiva abbot Prabōdhasiva, but is undated. The third inscription was found in the store of the office of Dewan Bahadur Pandit Janaki Prasad, M.A., LL.B., Home Member of the Council of Regency, Rewa State, in April 1920. The fourth inscription was discovered in one of the small guardrooms built along the walled enclosure which surrounds the Palace at Rewa. Its findspot is unknown. The fifth inscription was discovered through the help of Dr Shevde, Sub assistant surgeon in charge of Sutna Agency hospital in 1920 and 1921. It was discovered in a small bungalow belonging to the Mahai State, in the village of Jura, situated within the same State, which lies at a distance of two to three miles from the great Deccan Road, or as it is known in Northern India, the Calcutta Bombay Road. This inscription is written in South Indian characters and the language is Kannarese. It was deciphered by Mr K. Subrahmanyam Iyer, Assistant Superintendent, attached to the office of Government Epigraphist for India, Ootacamund, who has very kindly allowed me to utilise the historical information to be gleaned from it. As this inscription is to be published very shortly in the *Epigraphia Indica*, it is not necessary to publish the text and translation at this place. The sixth inscription was found on the lintel of a doorway of the temple of Vaidyanātha at Bheraghat in the Jubbulpore District. It was noticed before by Rai Bahadur Hiralal but has not been properly published as yet. The text of the first four inscriptions is being republished here with the sanction of Sir John Marshall, Kt., C.I.E., M.A., Litt.D., F.S.A., because though these inscriptions have been sent to the editor of the *Epigraphia Indica* for publication in that journal, they cannot be printed within four or five years to come.

## I The Chandrehe Inscription of Prabōdhasiva.

## Text

## A

1 Om namah Sivaya || Phani avasa syāmē svanad amara nady ambhasi cha  
yaj jata jūt āmbhodē nay ana sikhu vidyud=vilasati | Tatlā chūdā chandra dyuti

2 mihara dhar=eva kakubhām kapalanam mala tulayjati sa Sarvō  
vijayate ||<sup>1</sup> [1'] Hansa syeni hasita-mahasim samhatis=Sankalasya sphari  
bhuta vadnam=abbuto

3 naga charamu avritasya | kinclat kontha chchhavi kaluslita megha-  
mryan mrigankachchhayam svachchham sspadi dadhati sampadam vo  
dadatu ||<sup>2</sup> [2'] Kart samvaruna pravina charana vya-

4 parai a gl urminta l shouli i nda namat phan isvara phanam vidrana dig vira-  
nam ||<sup>3</sup> [3'] Dordilanda bhruvumad=akunda chalit:brahmankhandam mnde bhuy, de-  
ve divida

5 1 vanad<sup>4</sup> damaiul am Chandipates=ta dav am || [3] Si man Metta  
mayura-santatir=ya u Gang=eva loka ttrayani puyad=yattia Puandarak  
krta tapa jayne gurur=blubhujam | Sishyas=ta

6 sya Sikhsriyah skhi samo vibhrat=tapas tejas dipatvam vimpatt-  
andhatamaso mrvvana margge sthitah ||<sup>5</sup> [4'] Tato Midhumati patch kuta  
maha tapa

7 s sañchayah Piabbavasiva ity=abbut=sakala suva chudamanih | Anka  
nupa vandite sa Livaiajadevena yas=tapodhana patal kn[ta]=chatarana  
puta go lagnikah || [5']

8 Prasantasiva chandanas=tad anu tasya sishyo=bhavat=tamah prama-  
than odyana prakatita sverupah suchih | Babhara gumišu smyam kumuda  
kalpa saiveshu yah samujjvala

9 yasah prakha dbavalit akhl asa mukhah ||<sup>6</sup> [6'] So Sona-nada sangame  
Bhramais ūla mul=tulom pnyala vana sanks le phala minala kand asanah |  
Chaka

10 ra veditam jnani=m mi sakbah prasant :erum sva pada pada  
pamitibhū pavita bhūtalo yah knti ||<sup>7</sup> [7'] Dev odyana gat endra samsadi muda  
gandharvva vidyadharai

11 =anandaya cha Dhurjjateh slati ayata vady adatam Kandina | Lila  
lohitā maulīna kara galad valgna yasy=vel hal an bhisi it sarathma tatha

12 prati tapah casvad<sup>8</sup>=jaso giyate ||<sup>8</sup> [8'] Prabodhasiva ity=abbut=sakala  
sishya vargg agrapnī<sup>9</sup> sa tasra Madana dvishah Parasurama i ama yatha | Yasah  
khachita

13 dm mukho<sup>10</sup> gumi janiva vittam dīdar=m knta vasundharo vijita  
satru vryga=cha yah ||<sup>11</sup> [9'] Udagra skhi taippana-pragunit uka pamh kshanam  
1 unara

14 rva sarvada parihnt anganā sangamah | Samuunatamohubhūti prakatit  
atma salti kramo Manohi wa npu prvo vibhūti deva l ryas=cha yah ||<sup>12</sup> [10']

<sup>1</sup> S. Ihar 1

<sup>2</sup> Read s. in

<sup>3</sup> Mand krania

<sup>4</sup> Read l. sanad

<sup>5</sup> Sardd. l. v. d. ta

<sup>6</sup> Sarddular. l. v. d. ta

P. 1

<sup>7</sup> Pt 1 m

<sup>8</sup> Pt 6 m

<sup>9</sup> Read Sabdad.

<sup>10</sup> Sarddular. sknd. a

Read agran

<sup>11</sup> Read d. mul. om

<sup>12</sup> Pt 8 m

## B

15 Vickarya nikhil agaman=vidhi samadhi vuddhi esvarah priyala phala mulak amalal a sal a salul a bhul | Nado-nl its<sup>1</sup> dhruva tale giri jan emi

16 I am tapas=bharam njugati<sup>2</sup> vismayum vyadhiita bala bhav=pi yah<sup>3</sup> [11\*] Mah bhrm muiddhi agna pregunatara padh samudayi dadhan=mittratvam yas=tumira bhrdhu

17 ram kariyam=akariot | tethi sandhy arumbhe nikha jana vandyah kim= aparam p itapena vyapnet=tn bhuvanam=api prapta mahima ||<sup>4</sup> [12\*] Gurugrava gram otkhana

18 na dalana dhvansa vidhni mahidhre thanam<sup>5</sup> yo vyadhiita jaladhan Raghava iva | Smt srotahsv=evam vipina gahaneshv=edbhuva karam yugati= aschervam hi prathava-

19 ti nihat I amma mahatam ||<sup>6</sup> [13\*] Jada tasa=maruch Chhonasy=ambhab kaneur=rya n=ramo mrigapati mal adl vana<sup>7</sup> rattrau pratidhvanit amvahah | Sikham sil ha

20 ra pranta prenkhad dv repl a payudharo janayati jene vidyudh chibani al malvushodhi roch sha ||<sup>8</sup> [14\*] Chumbanti vanara gana mringa satru=putan=simhustanam privati oh=

21 ttra sis ur=mrigasya | Varam nujam pariharanti virodhino=nye sarvvasya samyati mano hi tapovaneshu ||<sup>9</sup> [15\*] Guru krita=sur agarud=arad=amum ma-

22 them=unutam eval am= va yasah subhr alhr abham visalami achil arat | [16\*] Anugram=athe Sindhu prakhyam tadagam achukhanat=piachura saliam kupam oh=attra

23 Prabhul as vah somi ||<sup>10</sup> [16\*] Sri mat Prasanta siva karitam=attra I upam kalena surina patit=akhila=daru puram | bhaktya guror=guru sila rachana

24 vichittram so=chikarat=todanu duiam=achikhanach=ha ||<sup>11</sup> [18\*] Babbhuva bhuvi Dikshito vihita kirttano Melbhukah<sup>12</sup> sa sajana gan agranir=ajanayat=sutam

25 Jekam | Tatas=Khamerik odare samabhavat= avi=Dvesasatah prasastim=akerod=asau vikatavainna bandham=maia<sup>13</sup> [19\*] Pasupati jata juta bhranta huma

26 dri sila tala skhalita sal lu chañchad vichih pavitrita=bhutala | Vrajati sanitam natham jivad=Bhagiratha vartmanā sura sard=iyam tavat=kirtithi sthui=astu bhuvi sthita ||<sup>14</sup> [20] La

27 Ishmidhara sutah khyato Vasudev anujah sudhah | Imana Damodaror=kl hit=prasastim pravar al sharam ||<sup>15</sup> [21\*] Sutradhara-Sural ajnay=tlomna Muktanthena || Samvat 724 Phalguna Sud 6 ||

<sup>1</sup> Read Nad u l a

<sup>6</sup> Harin

<sup>2</sup> Read charaī jayati

<sup>7</sup> Vasantat lala

<sup>3</sup> Pr Gh m

<sup>8</sup> Ha n

<sup>4</sup> S Uharin

<sup>9</sup> Vasanta lala

<sup>5</sup> Read sharan

<sup>10</sup> Read Med dhal

<sup>6</sup> Sillarer

<sup>11</sup> Iti th i

<sup>7</sup> Read mohas zna

<sup>12</sup> Harin

<sup>13</sup> Anusl subi

*Translation*

## A

That Siva (Sarva) is victorious, whose piles of matted hair, being like a cloud, on account of its being black (as a cloud is black) with the fumes of snakes, resounding with the waters of the divine river Ganges (as a cloud resounds with thunder) and flashing with the fire of (his third) eye (as a cloud flashes with lightning), (and) whose garland of human skulls brightens the different quarters, as the rays of the combined effulgence of the Moon in his crest (1)

Let the beauty, of the great laugh of Sankara, near his expanded mouth, who is clothed in the skin of an elephant, which is as white as a row of geese, which is slightly darkened by the reflection of his neck (which is dark or blue on account of the poison drunk by Siva at the time of the churning of the Ocean), (and therefore) which is like the Moon emerging from a cloud, (and) which gives clear light in the way, give you riches (2)

Let the Tandava dance of the lord of Chandi cause you pleasure, which caused the hood of the lord of the snakes to be lowered on account of the drumming on the earth, (which was) caused to revolve on account of the stepping of the feet skilled in protecting the female (body, which Siva held on his shoulders), (again) which (dance) caused the elephants of the cardinal points to become afraid on account of the movement of his rodlike arms, which (dance, again) caused violent movement of the universe (and) which caused deep scard on the *damaru* (3)

Let these descendants of the illustrious Mattamayūs (clan) purify the three worlds, like the Ganges, in which (clan) was born Purandara, who had performed austerities (*tapas*) and who was the spiritual preceptor of kings. His disciple (was) Sikkhūsiva (who was) like the fire, (and) who by the fire of his austerities, having destroyed the darkness of ignorance and standing in the path of *nirvāna*, held the qualities of a lamp (to show the proper way) (4)

After that lord of Madhumata came Pīabhāsiva (who) had accumulated great merit (*tapas*), who was worshipped by many kings, who was the crest-jewel of all Savas (and who) was made to accept land sanctified by his feet (i.e. to settle in this part of the country) by Yuvarājadeva (5)

After him came Praśantasiva, the Moon, the pure, his disciple, whose real self became manifest in his attempt to dispel the darkness of ignorance, and who by whitening all the quarters with the rays of his bright fame acted on the meritorious Savas as the moon acts on the Kāmuda flowers by giving them beauty (or riches) (6)

He, whose food was fruits the stalk of the lotus and bulbs, who was accompanied by the Munis, who had sanctified the earth by his footsteps, and who was pious, built a pleasant hermitage well known to the people at the confluence of the Sōna at the foot of the Bhramari mountain covered with dense forest of *prijala* trees<sup>1</sup> (7)

<sup>1</sup> *Bitchanana latifolia*

Whose fame was incessantly sung in a high tone by Gandharvvas and Vidyadharias with delight, in the garden of gods in the assembly of Indra, and by Nandin, who relaxing his attention to his playing instrument, (sang his praise) for the pleasure of Siva, (and by) the charioteer of the Sun who rolling his head (from one side to the other in ecstasy) let the reins of the horses shde, from his hands, in every (month of) Magha (8)

He Prabodhasiva was the foremost among all his (Prasāntisiva's) disciples, just as Parasurāma was of the enemy of Madana (*i.e.* Siva) who had conquered all enemies, who had made the earth his deltor (and) who had adorned the cardinal points by his fame, by bestowing riches on the qualified (9)

Who for some time, was like Kumara (*Karttikēya*) whose one hand was versed in pouring libations on high tongues of fire (as Kumāra's one hand was versed in pacifying his fierce peacock) who had always abjured the company of women, who had shown the effect of his own power on powerful kings (high mountains), who was the favourite of (Siva), the enemy of the mind born (Kāma) (as Kumāra also was, being his son) and who had performed the duties of the gods (or imposed upon him by the gods)<sup>1</sup> (10)

## B

Who was chief among those who had knowledge of meditation (*sunadhi*) according to rules (*vrddha*) who lived on greens (*śāla*), roots of water plants (*kalūla*) and fruits such as *amalaka* *pryālu* as well as roots (*mūlu*) who was also well known for his simplicity who was the imitator of his spiritual preceptor in this earth marked by rivers having consulted all the scriptures (and) who had caused (people) in the world to wonder by performing austerities (11)

Who, having obtained power set his auspicious foot on the head of kings, (and) acting as the Sun, caused their ignorance to be dispelled (just as the Sun, having risen sends his strong rays on the peaks of mountains and, acting as the friend of all causes darkness to be dissipated) who was the worshipped of all in peace-making (just as the Sun is worshipped by all in the evening or at the time of the three *Sandhyās*) who had obtained greatness by power, which had spread throughout the three worlds (just as the Sun obtained greatness by his rays which were spread over the three worlds) What else? (12)

Who had caused an establishment to be built on the hill as Rāghava did in the sea by the expedient of excavating, breaking and crushing masses of heavy stones in the midst of streams and in dense forests (and thus) performed an unprecedented, wonderful act in this world Great are the deeds of the great (13)

At night, this retreat (*dīramā*) causes people to suspect lightning, on account of the bees flying at the ends of peaks of mountains (causing people to take them to be clouds), on account of the phosphorescence of plants (glowing near it, resembling lightning) on account of roar of lions causing the skies to echo (resembling thunder) (and) on account of the cooler air (cooled) by the sprays of the waters of the Sona (resembling rain) (14)

<sup>1</sup> Such as the slaughter of the demon Tūra

In this place monkeys kiss lion cubs the young deer suck at the breasts of honeses so other (mortal or natural) enemies take leave of their enmity in this forest of austerities (and) the minds of all become calm (15)

The calm Prabodhasiva caused a high and big monastery (*maha*) to be built (which was) as beautiful as his own fame which was like the colour of the white clouds close to the temple (abode of gods) built by his spiritual preceptor so also he caused a well and a tank with ample water called the Sudha to be excavated close to the mountain (16)

(He) on account of his devotion for his spiritual ancestor caused to be deeply excavated (and rebuilt) with beautiful masonry of heavy stones a well, caused to be excavated by Prasantasiva at this place (which) had become dilapidated on account of (the passage of) time and full of wood (trees) (17)

There was a Dikshita named Medulka whose fame was known in the earth. He begot a son named Jeika from him in the womb of Khamarika was born the poet Dvamsata. He composed this *prasasti* of difficult composition (18).

Let this fame (of this work) last as long as this divine stream lasts on this earth and goes to the sea along the way shown by Bhagniatha (which divine stream is) wandering in the mass of matted hair of Siva (and whose) waters drop down from the rocks of Himadri whose waves caused sound (which) has caused the earth to be purified (19).

This *pratisthā* was written in excellent letters by Damodara the learned who was the younger brother of Vasudeva (and) the son of Lakshmidhara (20).

Inscribed by Nilakantla according to the orders of the mason Suraka  
The year 724 the 6th day of the bright half of Phalguna

## II. The Gurgi Inscription of Prabôdhasiya

Text

Om Namo - - - - vaya || Lanka va vahu vyatikara chatula-  
sphatik adr indra koti sieni samghatta vidyud=gagan=g chara nara el chedvala

3 ya ----- dñdhati manya nntly=atman=n=asmI sandra -----  
----- yasa | Mugdha tvad rupa dhari tridasa ripur=asau  
drisyatum patnem ge lenseastu=n=eti de

4. *vakri* - - - *el* *i* *na* *pitah* *pati* *mauni* *Sivo* *rah* || (2)<sup>2</sup> *sa* *ya* *chayavary*  
*ya* - - - - - *bha* *snigdha* *dhuma* *pravandha* *pravandha* *akala* *megh* *odaya*  
*mada* *mundit*-*onmadi* *nrityan* *mayura* ||

5 -sty=euchchah [sau]dha jala jvalad ananu manu dyuti pañch ange malah  
dvar llokam=va hisuti jagati Madhumati dhami Saiddhānti jnam || (3)<sup>3</sup> Turuve  
yatr=avtirya vrata niyata mano - ha

Sandha &

Sneddon

3 *Spadaccino*

6 sas=tapas endrah sishyapam=asasamsuh Siva matam=atenuvyasta  
mhsesha desham | Yeshham=api kirtur=ddhavalayati sudha dhauta kantih  
prasidha visvam sampanna vidvaj ja

7 na kumuda van arandimichandrik=eva || (4)<sup>1</sup> Sarvanam=savaye=sminna-  
nti mahati munu=mmanenyo muninam=enah sushk=endhananjin=dava dahana  
iva dyotamananay=mmahobhah |

8 Sri manus=Cl uqasirvo=bhud=bhava charans-yuga dhyana vodh arddhi labha  
predbhut atyanta subhva tribhuvana bhavan—ahhyantara bhrtanta krttih ||(5)<sup>2</sup> Tasy  
=akhila kshitipati pru at ottam anga chudu

9 munu dy uti chay archchita padu pitah sishyo babhuva bhuvana triya  
kurttanay ah Smrit Prabhavasiva nama munne=mmanishi || (6)<sup>3</sup> Aniya yam sahaja  
vasanaya nayi puh Sri Mugdha

10 tunga tanavo Yuvarajadevah | Satv opakara bhavad uttama krtti  
hetor=agrahavan=mathan=ananta dhana pratishthom || (7)<sup>4</sup> Tasy=smaleha tapasa  
cha vivardham ma vidya valena cha sama

11 sta jaget piatitai | Sishyeh prakama-kamaniya gun al a dhan a Smrit  
Prasantasiva num=5 munu=vvabhuva || (8)<sup>5</sup> Akrisht=achhia=sanchitena tapasa  
yasy=anga song utsuka Lakshmi=bbhogi

12 parahmum lasya salatam uliscyas akamkshaya | Ajnam prapya | paro  
pakara krttaye tad vallabhanam sadam sthaneshu sthiratar=avapa vunt=ev  
=tyanti satya vrata || (9) Tyagam stanibhumi=

13 v=av=lamvya vilasaj ym amvi scla kriyam=asadya prisarit=tape vala  
krita pratyanta ralshia l rounh | Ittham yasya yaso(śo)mayah sa vavndhe  
kalena kalpadrumo yena vyaptam=idam=pissa

14 hya sal alam brahmanta lland odaraan || (10)<sup>6</sup> Lena Sri Yuvaraja kanta  
lasat-Kalusa ring opama prasad ottaratah Sumeru sikhara sparddhi pras d  
dham=bl i vi sadma sthapitam=isva

15 rasya sal ala tinalokya visnapakam yati=svarggam vratas=tadiya  
yasa(ś)sah sof ana marggayate || (11)<sup>7</sup> Yah pratyatish+lipad=Umane=Umay+ cha  
miseram=Isam Shadananam=atha prathit oru krttih

16 p asade saasikate lens gmbeshi vdnas=dyare tatho Gineputne=ha  
Saravritin=cha || (12)<sup>8</sup> Dah otturuna suvarna dana samita dravy arthi sartih  
spuhah siddha-sthanam=achikarat=tad=aparam yah So

17 na tir opan | Yesmin=yogajushah pravisy a myama dhvast antaray  
adhyah santi siddha samadhye=dhumatayo gachchhanti multib padam ||  
(13)<sup>9</sup> Tutha sthana nisl evan odyata dhyu

18 m=ityanta vigrantaye yas=tat=kritavan munih sua sami=nre tapah  
sthana kam yat=samsevya Mahesvar ardhchana iata Vairanasi vasu manyante  
bhava-sagaram gurum=api kshinam

<sup>1</sup> S andara

<sup>1</sup> Vasanta lat a

<sup>2</sup> Sragdharu

<sup>2</sup> Saradulalukha dita

<sup>3</sup> I asantai lat a

<sup>3</sup> Saradulalukha ta

<sup>4</sup> I asen el lat a

<sup>4</sup> I asen el lat a

<sup>5</sup> Read num a

<sup>5</sup> Read dhra atayo

<sup>6</sup> I asantatata

<sup>6</sup> Sri ddulay i d a

19 ◊-◊ padam || (14)<sup>1</sup> Asinasya jīt āśanasya vijñē hrit-padma-madhyā—  
sthita sthānu dhyāna nūma nuschala manah samvēdit-āntar mmudah | Jagmuryasya  
dmāni dāna-nirata

20 - - - Nīva tatva jñāna vichakshanais=cha gumbhīh sārddham pari  
ksha kshāmaih (15)<sup>2</sup> Tivr āmsor=amsu samghā iva nūtisay öllūsimah svāh  
prabhāva[r]=yasy=āntēvasin=mālias=tamasi m

22 - - - - - vēsvara - - - - - āh samasta kavī pumgava gitā-  
kirttah sr-Isāna Sāṅkha(?)ra khil āvāni pala māuh mālā māni dyuti pisamgita pāda  
padmāh || (17)<sup>4</sup> Nirjñitya

23 - - - - - *ia* - - - - - *saiv[v] īrthīnūm yēha Sri-*  
*ggamit īpabhōga pādāvi dāwiggaṭya duhkha-chchhīdā sad vīḍyā bhava vandhana-*  
*vyatikara pradhv̄nsa kārimma-kshama vvapar=ētu*

25 - - - - - asēsha gun ākarasya bhuvanē ma  
- - - - - ma - - - Śumat Prabodhasive nōma nūj anujasya sthānam sama[ī]pya vij<sup>6</sup>  
26 - - - - - sya ya - - - pa - - - - -

— yēn̄ ty aga tapah sāmādhi mūdhinā sva svāmī nūmūmāpita  
27 — ichita-siddhi vādhak̄ — n̄=ollamghāvānty=amvare k̄m —

— kinty=ävalla — — — sat kaimma nirmnäpitam |

ta da na unnat ātmā tasy=āspado ? gra

— y — — — ndrē ? rvvudē yasy=occhais=cha

32 - - - - - ma - - - al shamah || Sāmantā pāta  
33

19 - - - - - rupasa - - - - -  
- - - - - mānāma || En ānuk. Ānava

2 Gardiner's Kr. Sifte

### *"Sradi lari i rigito"*

### 3. *Stragglers*

#### **4. *Vasantalata***

### **• Sardulangkridit**

\* Sarddulavikr ४५

34	mandh	
—	—	grhit a talat-khyatam kha
35	—	—
—	—	nurj tyā Gurjarapat
36	—	—
37	parijat a raksbo	
38	tasmod-am	s-ananda mauli mami
39	parai ramo bi ut   cl a( ) tr pi va schita rupam=ev endra(?) ta ja	Vira vratam
40	—	tavi
41	nidhur-vipai ta mallah    Āśin-nri pah kavi kadamva	V krama-
42	manasa	prakah Tasmad-abl u
43	dita pushpa	
44	ya manavapura pratuma pratopah   Kēl ala —	
45	41 deva nr patih patir-uttamana	
46	tambhu	pravisati
47	saktur gga	m adr m jala nidh jala durggam Gauda-rajo visi.
48	42 te mvasat Vanavase Kuntalo	rembha ma
49	ta	
50	ya kurttanya puny anvitaya n unaye svayam=	
51	43 nl chutāya nam ulkhita sa	re varsha nmpatih
52	ma yakka	t tathā Sarasadollakam Vakkadollaka Rujau
53	44 cl chuko Kasapundika	pi ram cha
54	palh hal Ābhurapa l	Sarasvati   Teshām dvadasakan=cha kava
55	cha kshetram=eva cha	
56	45 Samanta patakas=cha a va va	1 yepad sasana
57	mity-ap s Bhadvachiura Tujumva cha Kul ud ya   Rajo gr̄am anvit a	
58	46 petan=usananatvena dattavan	[ved]janta puraguya garyasa
59	para jan aki nam purastha(?)dya—samastakam	Bla tya samarppay.masa
60	susana v=e	
61	47 nam hupatih    Karodhakam Vrahma pur s vva	1 apordil ām Nanne
62	śvara kshetram adat Somanathava sa	putra Sr Īuvarajena p lta
63	santara r=ncripah   Akalpa	

48 sthāyin bhūyād=vr̄ntih Siva-tapē bhūtāmī || Bhālavān̄ Juvaya-Śrīmat-  
Tr̄j̄i n̄rddhāna-nandanaḥ | pīasasti - - - ta stutyaśā madhur=imadburaya-  
gīr. || Alēklu lēkhakē=ṣyam=A

49 vṝkha tana-janmanā alsharav=luhadi spashṭuluḥ Sivānāgēna dhūmatā ||  
Utkrānā sūtradhūrēna Madasara sutēna cha | Mādhavēna na - - - - - gunmā  
visvākarmmāna<sup>1</sup> ||

### Translation

Om! Salutation to Siva - - - - - - - - - - - - - - - - the skill of moving  
arms - - - - - - - - - the lung of white mountains - - - - arms of the deep  
lightning which moves in the sky - - - - - - - at that time - - - - - who  
acted according to his own wishes in uttering deep sounding calls, the dweller  
of the mountain, the unconquered one, let him cause us joy (1)

O Nandin, who is that, possessing good qualities, who has entered - - - -  
Let Siva, the silent, protect us - - - - let it be seen - - - - by what arm  
- - - - has been made to fall in front, be the enemy of the gods, the excellent  
one, who had assumed your form - - - - - - - - - - - (2).

In this world, the abode of the Suddhāntikas (Savas) named Madhumati  
is high and laughs (in derision) at the heaven which (Madhumati) was (full of)  
peacock, shrieking and dancing in joy, at the rise of clouds, out of season formed  
by the masses of deep smoke (of sacrifices), - - - - - the splendour of  
flashing jewels placed here and there on the array of palaces - - - - (3)

Being born in which family, previously, great performers of austerities,  
devoted to the performances of vows taught the liberal doctrine of Siva, which  
was devoid of all faults, to disciples, whose fame (which was) as white as if it had  
been washed with nectar, which acted on the very learned, as the moon acts on  
luminous flowers in gladdening them, whitens the universe even to-day (4)

In this great family of Savis was (born) the illustrious Chūḍāśiva, who,  
by his visible glory, burnt sin, which was like dry fuel, like wild fire, who was  
the sage respected among sages, whose very white fame, born of the possession  
of the wealth of knowledge by the meditation on the pair of feet of Bhava (Siva),  
was spread all over the three worlds (5)

His disciple was the sage named Prabhāvāśiva, the learned, famous in the  
three worlds, whose footstool was worshipped by the accumulation of the lustre  
of jewels in the crests on the heads of numerous howing kings (6)

Having brought him, Yuvarājadeva, the son of the illustrious Mngdhatunga,  
who possessed the knowledge of polity, on account of a sudden desire for good  
fame, which came into being on account of the welfare of all sentient beings,  
caused to accept a monastery, built at great cost (7)

His disciple was the illustrious sage named Prasāntasiva, who was the sole  
abode of all exceedingly beautiful qualities, who was famed in the entire uni-  
verse by force of (on account of) his learning, who was increasing (in fame) on  
account of spotless austerities (8)

Lakshmi being attracted by (his) long accumulated austerities to him (who) on account of the desire of final emancipation (*mokshayam*) was averse to pleasure and she being desirous of bodily contact with him and having been ordered by him to benefit others obtained fifty (*i.e.* became stationary) like a very truthful wife in the houses of the good who were his (Prasantashvas) friends (9).

Having taken to self sacrifice (as a support) like a pillar having obtained the wool of spreading the water of shining knowledge he who was protecting the frontiers with his increasing force of austerities in this fashion increased (in fame) like a wishing tree full of fame by whose fame the vase like interior of the universe was at once filled (10).

By him a temple of Siva was established (built) to the north of the temple, which was like shining peal of the Kailash mountain built by the illustrious Yuvarajadevi which temple aspired to be as high as the peak of the Sumeru mountain which was famous in the world which caused wonder in the three worlds (and) which temple acted like a stair way (to heaven equally) to his fame as well as to those going to heaven (11).

Who whose vast fame was well known the learned dedicated images of Uma, Uma mixed with Siva (*Siva Durga*) and Shradhanana (*Karttikeya*) in the temples surrounding the place or big temple as well as those of Sarasvati and Ganapati at the gate (12).

Who built another abode for *Siddhas* on the bank of the river Sora (*he*) who had quenched all desires for goods or desire with gold which had emerged (purified) from burning (*i.e.* fire) having entered which abode Yogins who had exterminated sorrow and illness by (the performance of vows) (who were) free from passions and who had accomplished profound meditation who were eager to obtain emancipation obtain the rank of emancipation (13).

He the sage with a mind to live in a holy place, in order to obtain final rest built an abode (for performing) austerities on the banks of the divine river (Ganges) having worshipped which (properly) the inhabitants of Benares who are devoted to the worship of Mahesvara, think the ocean of the world (existence), heavy yet weak to be a ----- pool formed by the footprint of a cow (14).

Seated in a solitary place his days were passed with qualified able men who were well versed in knowledge relating to Siva always ----- he who was used to the proper mode of sitting in meditation whose mind was fixedly devoted to the meditation of Siva in his lotus like heart (15).

Whose disciples roam always evulant in deep darkness on account of their own powers which were as bright as the rays of the powerful Sun Whose fame was vast on account of the gift ----- a spark of the light of knowledge whose orders were held on the head of kings (and) who were worshipped by the principal sages (16).

His (disciple) was ----- whose fame was sung by all principal poets whose lotus like feet were caused to be reddened by the splen-

clour of the jewels on the garlands on the crowns of the kings of the entire universe such as the illustrious Isari and Sankara (Sankaragana?) (17)

(L 23) - - - - - by whom - - - - - of all petitioners for charity - - - - - the goddess of fortune, who had obtained the situation of enjoyment by her who removes the sorrows of evil plight in the profession of being able to destroy the misery caused by the ties of existence

(Ll 24 25) He (who was  $\gamma$ ) born in the profession of subduing the elephant of death in the shape of the Kali (age) (who was) the endless ocean of learning, the castemark on the forehead of the illustrious Mattamayūra clan having given his place to his own younger named Prabuddhasiva, who was the receptacle of endless good qualities obtained satisfaction in this world

(L 26) - - - - - by whom, the ocean of self sacrifice austenities and meditation - - - - caused to be built by his own master - - - - -

(L 27) - - - - - the obstacles to perfection - - - - - leaps in the sky - - - - -

(L 28) - - - - - having obtained what was wished for before - - - - -

(L 29) good work

----- caused to be built -----  
(L 30) -----  
----- the high soul ----- in front of his  
place -----

(L 31) ----- in ten millions  
----- whose high -----

(L 33) - - - - - In this family marked with a dash

(L 34) having taken from the last

(L 36) ----- the protection of -----  
 ----- family -----  
 (L 37) -----  
 the joyful ----- crest jewel -----  
 (L 38) ----- from  
 him ----- foe ----- was (born) the valiant -----  
 (L 39) -----  
 who had taken the vow of fighting ----- the sea of valor, the  
 terrible fighter ----- was the king -----  
 (L 40) ----- from him  
 was born ----- unequalled in valour among men, Kōkalla  
 (L 41) The king ----- enters ----- the king  
 of Ganda should ----- enter his water forts in the sea  
 (L 42) The Kuntala king lives in Vanavāsa ----- himself  
 to the Muni who was possessed of merit ----- to be sung -----  
 (L 43) ----- worshipped ----- mentioned above -----  
 the king ----- Sāresudōllaka Vakadōllaka, Rajya u  
 (L 44) chchikā ----- Kasa ----- punḍikā ----- puna -----  
 ----- Abhupapalli ----- Sarasavati ----- To  
 them the ----- twelfth Kavacha field  
 (L 45) As well as Sāmantā pātaka ----- Bhadravachinurā  
 Tujumbā and Kukkudiyā Given to those possessing passion (rajas)  
 (L 46) by an order (sāsana) -----  
 ----- to the great one, who had seen the end of Vedānta,  
 ----- endless crowded ----- the king gave  
 this order out of devotion.  
 (L 47) Karōḍhaka, Vrahmapuri ----- Kapōndikā ----- the field (called)  
 Nannēsvara was given to (the god) Sōmanātha ----- by his father Yuva-  
 rājadēva, and protected by intermediate kings.  
 (L 48 49) This property of the austere Saiva ascetics, may it last till the  
 end of times This sweet *prasasti* was composed with sweet words-----in  
 praise ----- by ----- the son of Tryavardhana  
 of the Bhāradvāja lineage This (*prasasti*) was written on stone, with clear  
 letters, by the scribe, the intelligent Kivanāga, born of the body of Arvōka  
 Incised by the mason, the gifted artisan Madhava, son of Madasara

### III. The Rewa inscription of Vapullaka.

T<sub>end</sub>

### <sup>1</sup> *ScraggFarms*

\* Rundsg. etc. fad-astu

### 3. *Verdadero/ falso*

#### 4. **Paradigmata/ridita**

### • Read an act of Reformation

#### \* *Vasantiñālā*

"Surddulavibheda.

\* Surddulakriti

Sardar Patel University

## 14 Façade laterale

## "Laatste Sal

12 *Environ Biol Fish* (2003) 67:113–116

\* Read Table 13.

### \*\* Read talk

## “Fantatika”

**10 Read the**

### → Read site

18 *Paul Sauer*

### 10 Read Site

"3" *Bartramia* 16 v.

Richard Lane  
21 Wood Lane

— Read asana  
— Read samsara

16 s=āntaḥpurē sa sutā-bhṛitya yutē prasannah  
bhūyāch=cha kūp-āntum-ātulyapuja<sup>1</sup> Śrī Ṭāpulīśvara iñi prathita Śivō<sup>2</sup>  
 17 salata yadv=atra Lāmmam Śivāya<sup>3</sup> mīvēdva  
-manē na glāhavīt=kvachana kīmchana kāmchunam mē punyēna tē<sup>(?)</sup> na ja-  
 18 syā pamch=jyatanam Śivasya Tāraṇam=  
Hṛishikēśa sutena bhaktyā Virū<sup>(?)</sup>ka nāmnā rachitā prasastih<sup>4</sup> ||  
 19 t pranā tasya cha pātu Pīavā nāmnā  
Nuyanāval=iti vīkhyāta s=ākāravān=manōjā s omām Mālēśvarīm pātmām ||  
 20 dīva pūlānudhīyāta samvatsara 812 śrimat-  
Karṇa pākīse vyavaharānayā navemā samvatsarē Māgha sudi 10 Guṇi u  
 21 hīkāpītā prasastih<sup>5</sup> || kālpasthāyīmī bhavatu  
ma(n)gala mātrī Śrī || h ||  
 22 Om namō bhagavatē Vīśvādēvāya | Om namō Ganapatayē ||

## Translation

(L 1)

having obtained satisfaction having also seen—his own knowledge, among people possessing good intelligence, the sages—good advice of Śiva (*Trīśa*)

(L 2)

of meritorious people his own he himself was— Having made rulers of the earth (which is) clothed with the seas from the Hūmīya mountains helpless with his enemies

(L 3)

of the incomparable character (*i.e.* Gāṅgāyadēva) was born from Kōkālladēva (*i.e.* Kōkālladēva II), (and) from him was born the illustrious Karṇadēva the lord of earth, who was turned back (*i.e.* defeated) only by the sea Who friends and servants

(L 4)

who gave (gifts) at all times near the chief among men who established himself in his (proper) rank by his spotless high head<sup>(?)</sup> by those who had knowledge of the laws (*Dharma*), in whom there was no sky (?) old feet

(L 5)

fierce with matted hair Let (that) illustrious Karṇa live long, who caused fever to the Kāla age which was like an elephant the hair on whose body was standing on its end on account of the performance of numerous *hōma* ceremonies, whose outlook was just who read the Vēdas with his mouth you

<sup>1</sup> Read *pūjyah*<sup>2</sup> Read *Srī*.<sup>3</sup> Read *Sītāya*<sup>4</sup> Read *Tāraṇam*.<sup>5</sup> *Indrāyajna*

(L 6)

when this crest jewel of the lords of Chedi was ruling over the earth  
 Vapula, the able whose mind was fixed in the worship  
 of whose lotus like feet him known from before  
 in Pindituvana

(L 7)

whose (auspicious) signs were indicated by the goddess of fortune  
 who was known on the earth by the name of one who had only one  
 arm From him was born Vijala Ranaka who was like fierce wild  
 fire among his forest-like enemies

(L 8)

arms who had obtained for himself the epithet the god by his  
 own qualities was born on the earth by name Vigrahajaya who in  
 battle the wives of his enemies slain in the battle of armies  
 long

(L 9)

who was marked with the signs of a hero who was the object of  
 trust was (born) whose name Vipulaka was given by his father  
 who equality with past heroes

(L 10)

two afterwards sudden he also in the thick proper  
 famous in this world as the Battle of  
 Horses

(L 11)

in the moon from that who held the sword in the valley  
 of the yellow mountain (*Pita parivata* having conquered the forces of  
 Trilochana and the goddess of fortune of the insecta Vijala Up to  
 the tenth moon

(L 12)

that village of Tarmma which has caused the earth to be lowered  
 (i.e. which is the best of villages) which is possessed of rays which  
 are qualities causing good (and) in the subject of the name  
 of the Kadamvan the rank of the  
 immortals

(L 13)

Inga was dedicated according to the form stated by the sage (Vyasa)  
 From the first day every day the goddess of fortune was  
 obtained in sequence by sons and grandsons

(L 14)

made for Siva was made by name Srivatsa connected  
 with four small temples on sides in them (were the following) gods  
 in the north eastern (side)

(L 15)

Lakshmi with ornaments was placed He \_\_\_\_\_ many different trees and a red villa in front \_\_\_\_\_ her \_\_\_\_\_

(L 16)

He being pleased \_\_\_\_\_ in the female apartments together with sons and servants. Let the Siva known as the illustrious Vapulesvara be worshipped and peerless till the end of the age \_\_\_\_\_

(L 17)

with \_\_\_\_\_ in this work \_\_\_\_\_ by dedication to Siva \_\_\_\_\_ astrologer who is \_\_\_\_\_ gold by my merit \_\_\_\_\_

(L 18)

the five shrined temple of Siva This eulogy was composed with devotion by (a poet) named Viruka, son of Hrisikesa who was an inhabitant of Tarmma

(L 19)

His wife whose husband was as dear to her as her life was by name Pravara also famous as Nayanavali She caused to be made (thus) beautiful image of Maheśvara with Uma

(L 20)

who meditated on the feet of (Vamadeva i.e. Siva) in the year 812, in the ninth year of the public appearance of the illustrious Karna according to law in the month of Magha on the tenth day of the bright half on Thursday

(L 21)

this eulogy was caused to be written Let it exist up to the end of the ages

(L 22)

Om salutation to the lord Vasudeva Om salutation to Ganapati

#### IV The Rewa Inscription of Malayasimha

##### Text.

1 Om Svasti || Ashtata chakr alonti puri na chandiam padmasanastham hima saala gauram savy etara pam ga lhadga pustam-valshyam natva khalu Mamjughosham || (1)<sup>1</sup> Malaya simha kulam gunan-atha sva samayena yatho chrita<sup>2</sup>-saktitah avatarantu padam yatah svatah sunaha

2 tam namu kena na kirttyate || <sup>3</sup> (2) Vachas=ch=ma pravntta me Raver=iva marichayah | Malaya simha kulavja-prabodhaya sahasrasel || (3)<sup>5</sup> Ati vimala jal aughah plavayanti pavittrair=munivara puia lokat=samstuta

<sup>1</sup> Inscrut.

<sup>2</sup> There is a superfluous superscript e in ya of yatha.

<sup>3</sup> Anveshaka

<sup>4</sup> Drvita kant ta.

<sup>5</sup> Read Vachas tasmal

śuddha gīrbhūḥ | Apnayati suvamsījātā mātrā kumārī Lalja-kalusha-bhāśām  
darsa(s) nānāśāśāmādī jā || (4)<sup>1</sup> Tasyāśatā=sti Tripuri puṇi iti tasyām=

3 — dīrt<sup>2</sup>=Karmā kula prasūtah | Rājānūn guruh Sri Vijay-ākhyā-dēvū<sup>3</sup>  
rājā vīśīstā vīśījī=diśīm=ā<sup>4</sup> || (5)<sup>5</sup> Yasya pratīp-īmālo-sushkā kāntha<sup>6</sup> rāj-  
ūm gānī amoghā samīpīyājīpi | sāsākam=ēvīm vīvadāmātī chuntyam<sup>7</sup>  
sevā phūlā=stāt<sup>8</sup>-sādāsi prapānāh || (6)<sup>9</sup> Tat-pūrvā pūrvā lhuvi yē<sup>10</sup>  
bhābhūvus=teshīm yasōvāddhīne nīntra mantrī

4 Sri Jīta nāmā vīshyē mīvuktō Vāchaspatiḥ India-grihē=iv<sup>11</sup>=ābhūt ||  
(7)<sup>12</sup> Dhūrmāma dhvajānām dīrt amāraṇī<sup>13</sup> gurvīm=vīśīmānē=āvahatō dī-  
vībhūtīh Yasyā=uvā vāhvī=api paurushena dī Sri Karmā dēvō jīvījīn pūmā-  
rīha (8)<sup>14</sup> Tasmīd=Gāyāl arṇā māhīn bhaktō mantrasya gōptā bhuvi  
vāndī jīvah | Jajñe Yāsahpāla iti pratītē=Tārātmajah

5 Saumva iv=ēndu-dīvāt || (9)<sup>15</sup> Tasyā=īthā puttrē=pi vīśīla-vālūh srashtī-  
jagad=velshya tīmō puūdham | Tad-dyōtānīyā=āvajāvī subh-āmīśur=ddipah  
prakīptīh khalu mūrttīmū=īva || (10)<sup>16</sup> Padmām lu padmālāyā=Padmasim-  
hah sat pāttra-subhājīnkuā-suddhā-gottrah | Kshattrasya vāmīse sa m-  
dānīvījī Sri Chandrasimhā āvarajō vījyāmē || (11)<sup>17</sup> Suvattra di-

6 — kshu(nmu)kha=visarppī yasah piachānā Chēd-īndra rād-Vījaya-  
vīmī gīh aīka mantrī | yō vīpra vīryā vāra dāna valēna iakshēd=dīndrya  
dānti patāt-dvīja-rūddha deham || (12)<sup>18</sup> Sri Padmāsimhā vīdushō=ītīa mītām-  
tī vīlūh Sri Kūrtisimhā iti simhā-vāli vījyāmē ] || Ārāti chakrā bṛhī samkū-  
rīsu vīcāmkō Rūmāl purā Dvārātībhī=īva Kosalēs ih

7 || (13)<sup>19</sup> Sadāsi yasya hitā vīvidhā vudhūh surapatī=īva mantrā vīdah  
surāh | Susubhūtī sasīmāh līmīhāmūrī<sup>20</sup> pītīgatā jagatā=tāmasī=chhīdē ||  
(14)<sup>21</sup> Sāmāni=t-māmālā suōrūha-pūnānēnā<sup>22</sup> mīpūnīka pādā vanajō Mala-  
yāmū sambhū Sri Kūrtisimhā tanajōh sa bahhūva vīlāh kshāttīasya vām-  
sīya samuddhīrīan aīka māllah || (15)<sup>23</sup> Vi

8 dīyā vīkāra<sup>24</sup> -lumud-ālara-bōdha-chandrō ratālī arō=īrthu manuṣīshu<sup>25</sup>  
chī iatna dānālīh | Sarvvē gunā Mājayaśimhā nātāpratīshthā dōshōpī sō-  
sya na mīgāmīla kītō gun-āmīkāh || (16)<sup>26</sup> Ārāti mītā kamal-augha-vīghātā-  
bodhus=tābhījām dadān=dāsā-dīgamvārām=ūjjvalām vāh | Sītāmār=ālīka  
nā tākshūn sāvīkti-hasta vīvvījām=ābhūt=Nālāj asuñāha iti pri

9 vīnāh || (17)<sup>27</sup> Āndōlāvīd=yasyā kūpāna vāyāvī vīchugatam bhū-  
mūm=īvīmū madhyē | Ārāti-senām=avalām vāhīstlāh sō=blūd=ābhūshata-

<sup>1</sup> Mālām

<sup>22</sup> Indrārājra

<sup>23</sup> Read Iīt

<sup>24</sup> Indrārājra

<sup>25</sup> Read Tel

<sup>26</sup> Indrārājri

<sup>27</sup> I-īrājra

<sup>28</sup> Vāsantātīlīla

<sup>28</sup> Read Iānītā

<sup>29</sup> Iānītātīlā

<sup>29</sup> Read pīlānāmī

<sup>30</sup> Read pājanāra

<sup>30</sup> Iānītā

<sup>31</sup> Vāsantātīlālā

<sup>31</sup> Read dīrūmātāra

<sup>32</sup> Read rātmākār-urthi

<sup>32</sup> Indrārājra

<sup>33</sup> Vāsantātīlālā



srōmū vidda-vihāra-mantīrah kuta-grami vasanā=smūmā=tiṣṭhānā=nu puram  
=ha kāṣṭhālakāmēti

17 || (33)<sup>2</sup> Bhaktv=ipi yasmin=vaiapām pāṭīc chakrā=ta naktam svā-  
vaḍbū=vvihāya | Ambhō mrikshy āhata-pīva samghās=tvīram tāpō vā mūna  
ya=charāmī || (34)<sup>3</sup> Tigmāmsu tāpa-klemen īda dal shai rukshām vichakru-  
strīva ābīnām=ngē piññēsa hasta pratiñhpti yantra mīramukta dhār[3] pa-  
yāsūm kal(kil)=augli nūh || (35)<sup>4</sup> Pitv=āh chakrā=mmadhu-

18 —matta muktāsh[4] padmākar-āśīdhā mukhā=nnadabdhīh | Ākār-  
nya mugdhā anūjā(gā)payanti gitam yasō yasya chi nūga kanyāh || (36)<sup>5</sup>  
Sēñālā<sup>6</sup> I alhālākā-vān parānī sīlūla-samghāta kar=ēva mōshān=7 bhībhāk-  
shān=abhal-sīlūr=vitam=amvā vījan=vvīpīrah sasāry=jārthā saro ya idrik ||  
(37)<sup>8</sup> Kṛidā pravīttāh patibhīh sar orvāu<sup>9</sup> svājām mī

19 ch=ābhūt<sup>10</sup> kāthām=āstlātānām | tāsam bhrūv=ngām kuchōru-  
jamgā drishtv īkshā-sūtāñy=apātan mūnījūm || (38)<sup>11</sup> Tasmīms=tīre marakata-sūl-  
ratūrūddli īsanasthār=vvīchi lōlī rajata s iphārī-vāmchit īru-pradēsāh | vīpīrīs  
=tūptā awārū pitārah sapta divyā<sup>12</sup> manushyā sāsāmānti prāthu[ta]

20 yācasāmī yām sa jyād=blu=iti || (39)<sup>13</sup> Divy-ānugānāṅga-nāva-kum-  
kuma-pīmīha pīmī[un] vān prāpīna lava dīnītrītā-rōma mālāh | Kṛidāmī-  
yātā sukhmō bhuvi rāyāhamsā ambhō mūdhānām=ātālām prās(a)sāh sasā-  
ryā || (40)<sup>14</sup> Etāl ambhō-mūdhānīya sātām dasāpāñēba cha | Bhagavār=mudīrāyā  
yē=ni tamālākānām vīja-

21. yē=kerōt || (41)<sup>15</sup> Survārthā sārīhās=tutijair=vvachōbhūr=vvamdi-  
janāh sāmīstuta ēvī yō=bhūt | Siddhārtha yōgi Malayānū simhāsh[4] svāsma<sup>16</sup>  
bhavēyūh sūlhadās=īndrēvāh || (42) Vāstavya-vritti-prāthām aha-līmgām  
nām=īpī=abhlūd=Uddharanō vīpāsāhīt | uddhūtyā mahyānā amritām grīhī-  
tum lōk aika nātī=ōtha yath=ēsa mārttīlī || (43)<sup>17</sup>

22 Tasy=ōtha putish pramad-ābhūrāmē yushtāh snyāl Sādhāra mārttīn-  
āśit | vēn=āvānī sāri vā-gūnā gūn-aughalī punyār=ānēkāis=cha kritā pāvīrā ||  
(44)<sup>18</sup> Tasy=ipi sūmūr=bluvi Thākkurō yō Lakshmīdharō Lakshana-kāvya-  
vētā Vīdī-ādhāras=tasyā habhlūr=puttrāh sāri vādhikārārtha guna-pīrī-  
nāh || (45)<sup>19</sup> Arthā trayānām

23 =m<sup>20</sup> epi tātva-yuktāh Kāmasya sūnēm tu kīmchid=ēva Vīdī  
dīnīrō=thī=īsā, tārō dīkārttā<sup>21</sup> hetu=vāthātīthā Sagaro habhlūva || (46)<sup>22</sup>  
Sārahīsāmīkhī ibane vīdīvā=vāstavyāh Purushōtāmāh | Sāmīnd=Vālīvā  
putrū=bhūt=āchīrīvā Sādhārō yāthī || (47)<sup>23</sup> Pāñcha kātūnām=āpi yas=cha  
kārttā Sā Rāmchāndī=tha habhlōva vīdīvān | tas,=ātha pu-

<sup>1</sup> Read sātālā

<sup>2</sup> Sūlāmī

<sup>3</sup> īñīmāgāra

<sup>4</sup> īñīrāvāra

<sup>5</sup> īñī-nāgra

<sup>6</sup> Read īñīrāla

<sup>7</sup> Read sāri ghālātā vātī, dīyār

<sup>8</sup> īñīrātāmā

<sup>9</sup> Read sāri mārī, mārī

<sup>10</sup> Read sāri mārī, sā chāsān

<sup>11</sup> īñī dravīyāt

<sup>12</sup> Read dēva

<sup>13</sup> Mārīdālāntā

<sup>14</sup> Vāsā īñīlākā

<sup>15</sup> Ānāshītāb

<sup>16</sup> Read īñīlāmā

<sup>17</sup> īñīrāvāra

<sup>18</sup> īñīrāvāra

<sup>19</sup> īñīrāvāra

<sup>20</sup> This mā is superfluous

<sup>21</sup> Read sārodhīkārttā

<sup>22</sup> īñīrātāmā

24 —tro=pi Divākar ākhyah sarvvañña=halpō dvija mukhya ēvi || (48)<sup>1</sup>  
 Tasy=ātha putiō guru bhakti chitto daivāch=chhryā jah parishma=jātah |  
 Ātrejā gōtrō nanu Krshna-pūrvvah Kāsi nivāsi cha parōpakāri || (49)<sup>2</sup>  
 Tarklē jñānam=atīva yasya chaturah sabd ārtha-sāstrē tāthā mūmāms-ādli gatō<sup>3</sup>  
 vīpaschid=abhvad=vēdām—

25 ta-yög-ādi dhīh | Vēd-ābhyañā ratah sadā suvidushām mūrdhīm  
 vāddh īmjalū=viprah Sūri-Purushōttamō bhūvi māhān=buddhījā cha vāchās  
 pāthī || (50)<sup>4</sup> Tēm=ēy am=isht-āmga suvritta vritta hārasya yashtis=ha sad  
 artha guchchhā sad vamsa muktā-phala kirtti sūtiā sastā praśāstih suvīmūrī  
 mit=ēva || (51)<sup>5</sup> Utknānā Sūtra-

26 —dhārena Srimad Gālhana sūmūnā | nāmā=Anāntēna handiēr-yāh<sup>6</sup>  
 suddhi=ēyam vamsa paddhatih || (52)<sup>6</sup> Chatvārimśaty adhikā=vdī chaturbhūr=  
 māvamē satē | sukrē Sāhasa mall āmkē Nābhasye prathamē dīnē || (53)<sup>7</sup>  
 Samvat 944 Bhādrapada sudi 1 Sul rē Srimad Vijayasimhadēva-rājyē — Mam-

27 ḡlam mahāsrīh || O || Sūrh || Dauvārya kārya kshama Ratnāp<sup>7</sup> ākh  
 yū yasy=ābhavad=Dalha suta vīrsh | Dvarītva Namdi Girisajā luyktah  
 samgrāma su(sū)ro nūpu darppa mardī || (54)<sup>8</sup>

### Translation

Om Benediction ! Having bowed to Mañjughosha, who is as white as the snowy mountain (Himālaya) who is as the full moon, (round in shape) as the wheel of eight spokes who is (seated) on a lotus throne, in whose right hand is a sword (*Uḍgav*) and in whose left a hook (*Yūṣṭa*), I shall speak of the family (*kula*), as well as the qualities, of Malayasimha, in proper time with necessary vigour, where the parts of verses appear of their own accord Who cannot describe the fame of the great (1 2) ?

As the rays of the sun (are engaged in opening lotus flowers) so, this my voice, is engaged in opening the lotus of the family of Malayasimha (3)

That Narmmādā, which flows with sacred, very pure masses of water from the abode of the chief of the Munis (i.e *Amaralantaka*), like a virgin born of a good family, removes the weight of sins due to the Kali age, by night only (4)

On her bank is a city named Tripuri, where (is) a king named the illustrious Vijayadēva, born of the famed family of Karṇa, who is the ruler of all the different points of the horizon (5)

In whose assembly, kings, whose throats were parched on account of the fire of his power, whose only object was (his) service (i.e to render service to him), sitting in his court, always spake by signalling with fingers, out of fear (for him) (6)

<sup>1</sup> *Indravajra*

<sup>2</sup> Read *Chandriya*.

<sup>3</sup> *Indravajra*

<sup>4</sup> *Anushubhī*

<sup>5</sup> *Sārdalaukṛtī*

<sup>6</sup> *Anushubhī*.

<sup>7</sup> *Indravajra*

<sup>8</sup> *Indravajra*

The illustrious *Jain* was the adviser of his predecessors who had been in this world in the incantation for increasing their fame in (this) district (*Ushayu*) as Brihaspati is in the house of Indra (7)

Who was carrying great weight among the religious by gifts to the twice born, also by the valour of whose arms the illustrious Karmadeva had vanquished his foes (8)

From him was born (a son) known as Yasahpala as was born the son of Soma (*Budha*) the son of Tiri from the Moon god who was a devotee of the lord of earth Gavilaruna (and) who was worshipped of all beings in this world and the keeper of counsels (9)

Then was born his son, Padmasimha, with moving arms (who was) the moon personified, whose family was of good origin (*amitma*) and consisted of good members (*patra*) who was the progenitor of a royal line and who was the younger brother of Chundrasimha (10 11) Brahman having seen the world covered with the darkness (of ignorance) (created him as it were) for its illumination

He, who by force of the boon bestowed by the chief of Brahmanas protects the bodies of the twice born, besieged by the masses of the elephants of poverty was the only minister in the palace of the chief king among the lords of Chedi, the powerful Vijayasimha whose fame is everywhere spreading to the cardinal points (12)

In this family was born the illustrious Kirttisimha from the illustrious Padmasimha who possessed of long arms was as powerful as an elephant (He being like) a wedge in the hearts of (his) enemies (and) fearless (was born) as in the olden days Rama the lord of Kosala (was) from Devavatha (13)

Whose court was adorned with various learned men who were (his) well-wishers and who were like the gods who had knowledge of incantations (*mantras*) in the assembly of Indra and (who were also) like the rays of the moon spread for dispelling the darkness (of ignorance) of the world (14)

Mahayasimha, the valorous the son of the illustrious Kirttisimha was born, whose lotus like feet became the twin mud on account of their worship with the heads of the assembly of feudatories He was the peerless wrestler in the saving of people born in royal families (15)

He was the curse of the spread of learning as the moon causes Kumuda flowers to open who had become the sea (the mine of jewels) by giving jewels to needy men All qualities had become established in Mahayasimha in whom, on account of his qualities the deermark (also known as the *Jalamla* i.e. fruits) of the moon did not exist (16)

Who was like the moon in causing prosperity to friends (as the moon opens lotus flowers) and the sun in killing enemies (as the sun dries up lotus flowers) and by giving them (friendship or enmity) he made the skies of the ten points bright with a sharp sword in his hands Mihayasimha the able, was (born) on the earth (17)

The wind caused by the movements of whose sword caused the trembling of the forces of (his) enemies, just is (the reflection) of the sun amidst waves in water. He the strong was ————— in the feet of good (?) (18)

The armies of his enemies drowned in the sea of his horsemen whose horses had foam in their mouths just as the sea has foam (at its ends &c on breakers) and who had wheels and other marks on their foreheads just as the sea possesses whirlpools and oysters seeing these never came out (of it) He is (i.e such was) the lion of Malaya (19)

What great gift the valiant Bala had given in giving the three worlds for the three steps of Vishnu? I shall give the realms of the Moon Hara Han Indra and Bishnu by conquering from them by the sword quickly or I shall give them — Let him (who says so) with the active army be victorious (20)

In this battle he who was like fire from the edge of the sword brightened by the red eyes in the heads of the feudatories of his enemies obtained (and) satisfaction is the son of the wind (Hanumat) himself did not obtain by burning Lalla (21)

In the mouth of the gods (&c fire &c in performing sacrifices) having defeated Indra (and) in their earth thus (Malayashimha) is called by citizens — Sesha the King of Snakes (and) the Moon with the queen Sachi (being expelled from heaven) travel in the three worlds (22)

As the fire born in the eyes of Surya burnt Kama so the fire of his anger burnt the armies of his enemies. The fire was strengthened by the fuel consisting of the tears of sorrow on account of widowhood of the wives of his enemies (23)

In war in Kurukshetra he Salakshana (who was possessed of all the auspicious signs) was bereft of any auspicious signs having had the misfortune of (having) his arms cut off by the shivamukha arrow discharged by the hand belonging to the lion of Malaya (24)

Let him your saviour obtain long life (who said to Vira-naditya) having wounded him slightly in nine or ten places in the heart in battle on account of which he became without valour or power O valiant Vikrama you are running in vain, having been sunk in the ocean of (my) arrows you will not go out What is the use of my taking out my sword for you? (25)

By whom palaces of gods and the twice born were built beautiful and as high as the sky on account of the fear of obstruction (by them) the wheel of the chariot of the sun goes untouched (with difficulty) (26)

Buddhas go to high heaven having performed fierce painful austerities, (but) those who worship at the shrine of Rama built by him (Malayashimha) they mostly obtain the feet of God (without endeavour) (27)

Let him the King obtain long life, who was the son of the lady Tathana devi who saves friends and kills enemies who was like Bhishma (who lived for many years) with many equals and with relations (or younger brothers) (28)

Like Chittagupta whose (Malayashimha's) writer of legal affairs (*dharma*), education (*vaidya*) horses (*shaya*) treasury (*losa*) and with supreme power (i.e

chief officer) was of the name of *Shi Gargga*, son of the illustrious Rantsimha who was possessed of adequate and excellent qualities (29)

Whose (Haihayas) minister was of the name of the illustrious Hari simha who had been employed as the distributor of betel leaves (in court or Durbar) who was the son of the illustrious Jagitsimha and who had fulfilled the wishes of all claimants for charity, with wealth (30)

Who (Hari simha) was the punisher of the great and fierce elephants of his enemies, who fought with *naueka* arrows, noose (a lasso) in elephant gold and sword the blows of whose arms were very heavy (and) who was the foremost of the army in battle like Kumara (Kartikayi) (31)

Where unbelievers were driven out by ordinary persons who were worshippers of Brahman and Isana who had knowledge of the inner meaning of the *Ucdas* (32)

Living where the twice born versed in sacrifices, having made the earth full of sacrificial posts with the rays of the sun as the round wooden rings (*cha shala*) on their tops (i.e. filled the earth with sacrifices) (and) afterwards while reciting spells laid down by law (*vidhi*) brought the fires with *soma* and hawk shaped vessels to the hiplike side of the sacrificial altar (i.e. performed the *Soma Yajna* (33)

Where the Chakravikra birds also who without killing (other) groups of beings pained with looking at the water (constantly) having fed out of excellent vessels formed of their palms (and) having left their mates at night performed fierce austerities like Manus (34)

(Where) women sprinkled their bodies with the flows of streams of water issuing from machines from the palms of their husbands, which (flow) was skilled in removing the fatigue caused by the heat of the sun (35)

Having heard songs of his fame sung by drone bees with drunken mouths having drunk honey and with their mouths set in the calyx of lotus flowers, (one thinks that) infatuated Naga damsels are singing (his praise) (36)

Who created this tank with (2) masonry banks, with aquatic animals, with edible and inedible, water moss (*sarraka*), the white water lily (*valkana*) water plants (*rau pani*), lotus roots (*solaka*) etc (37)

On the surface of the tank women engaged in playing in with their hair bonds remained discreet (*samyana* ya) (and) having seen their bodies eye brows breasts and thighs the rosaries of sages fell down (38)

On whose banks, the gods the immortals (*putris*) the seven Rishis, men, priests all by Vipras seated on its banks on seats built of green stones, with their thighs touched by silvery *sapheri* fishes, on the movement of waves praised him whose fame was well known let him (Malayashimha) live long on the earth (39)

(He) created this fathomless tank, the receptacle of water, where in the world geese being happy, with their feathers coloured with the spray of waves yellow with the paste of fresh saffron from the bodies of beautiful women disported (40)

Who spent fifteen hundred *tawlas* (2 silver coins) stamped with the effigies of the lord (*Bhagavat*) e Buddha for the excavation of this reservoir of water (41)

He, Malayanusimha the ascetic who had obtained fulfilment (of desires) was praised by singers in words born of praise which contained all manner of things Let all gods be propitious to him (42)

Then, there was a learned man, name Uddharan who like Isa (Siva) the unequalled lord of the people who having dug the earth for the sake of nectar, which was the foremost means of maintaining lives of men became indeed the dehveier (*uddharan*) (43)

Afterwards was (born) his son Sridhara who was agreeable to ladies who possessed the goddess of fortune and was like Vishnu (Sridhara) in appearance, by whom with his collection of good qualities the world made pure and possessed of many good qualities (44)

His son was Lakshmidhara who was versed in symbolism and poetry (and) who was a lord on the earth His son was Vidyadhara who was versed in the qualities required in chief officers (45)

Vidyadhara the cause as well as the supervisor of the tank who was versed in the meaning of the three vims (*dharma artha* and *moksha*) and little of the essence of Kama became in reality Sagara (who was the cause of the bringing of Ganges in the earth) (46)

Living in Srivastavabhava like Acharya Sridhara was the well known the learned the son of the illustrious Valhana Purushottama (47)

( His son) was the learned the performer of the five sacrifices Rama-chandra His son was Durdhara by name the foremost among the twice-born almost equal to the omniscient (48)

Then his son whose name was centred in devotion to his spiritual preceptor, born in the race of Atri before whom Krishna was born who was born separated from the goddess of fortune by accident whose knowledge of logic was profound as well as in Lexicography (who was) clever as well as conversant with the *vinavasa* learning engrossed in reading the Veda, who was strong in Vedanta and Yoga (who caused) the hands of the learned which were clasped together to be raised to their heads (i.e who was always saluted by the learned) (and) who was equal to Vachaspati in intelligence was born Purushottama the great twice born on the earth (49 50)

By him this cluster of good descriptions two sakes ("yashas") of this garland of good metres and well meant words, similes etc this thread of fame of the pearl like members of a good family this encomium was well composed (51)

This family description of the lunar race (?) was written by the master Ananta the son of the illustrious Galhana(52)

In the year forty increased by four over nine hundred named *Suhasanavalli* year on the first day of Nabhiasya (Bhadrapada) on Friday (53)

In the year 944 on the first day of the bright half of Bhadrapada, on Friday in the reign of the illustrious Vijayasinha

Whose (Maliv sashas) gate keeper was named Ratnakara the valiant the son of Dharma who was skilled in performing the duties of a doorkeeper who was valiant in battle (and) who was the destroyer of the pride of enemies as Nandi was of Siva (54)

## V. Vaidyanātha Temple Inscription at Bheraghat

### *Text*

- 1 Mahārājī Śrī mad-Gosalādēvī [Mahārājī]
- 2 —ja srimad-Vijayasimbadēva——— [Śrima]
- 3 d=Ājayasimhadēvēn=edam (?) Śrī [Vaidya(?)nātha-charanam]
- 4 nityam pranamati

### *Translation.*

“The great Queen the illustrious Gosalādēvī, the illustrious Mahārāja Vijayasimha,———by the illustrious Ājayasimha salute daily the feet of this illustrious Vaidyanātha.

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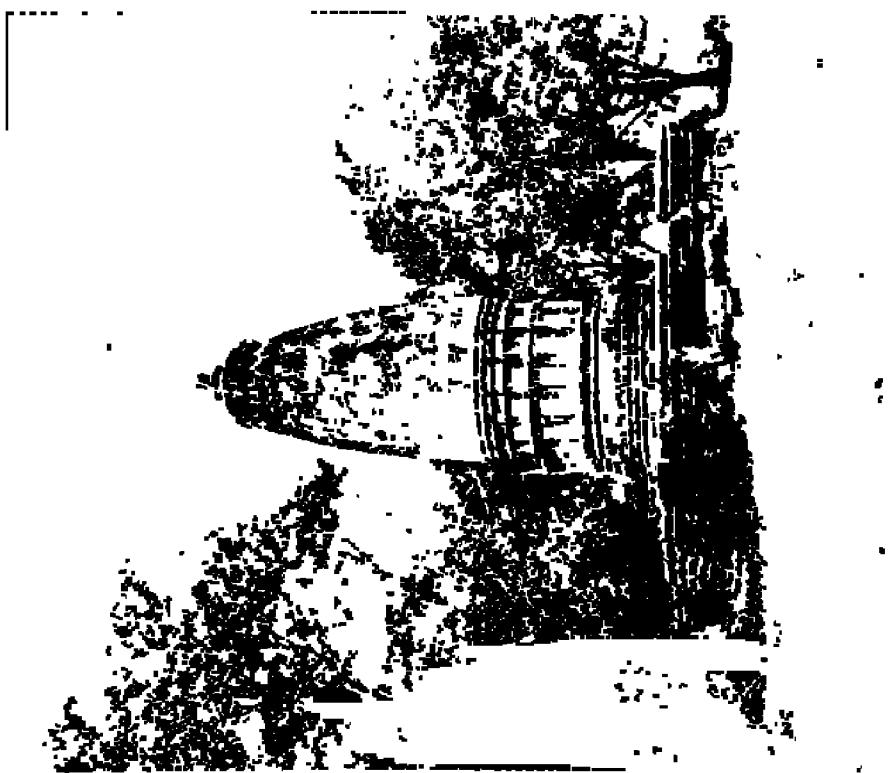


## HATHIYAS OF THIRUVALLI AND THIRUVITAMBOON



(a) BACK

TRIPE OF CART AT CHETTUMLU



(b) FRONT



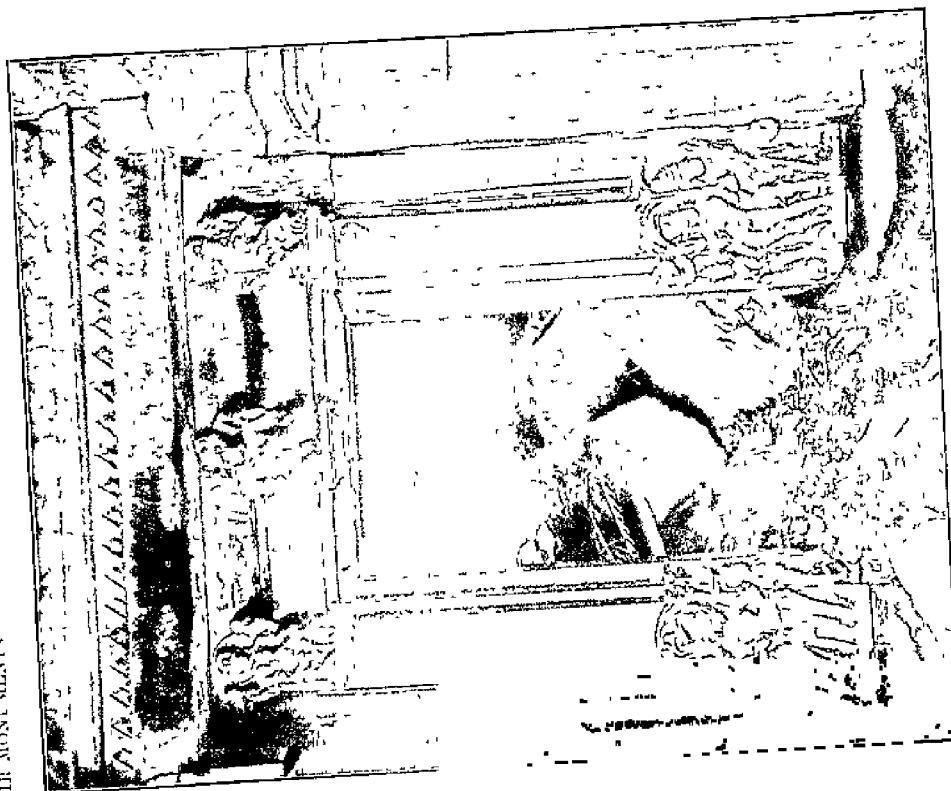


(a) FRONT



(b) Stone  
Sculpture at CHANDRENI





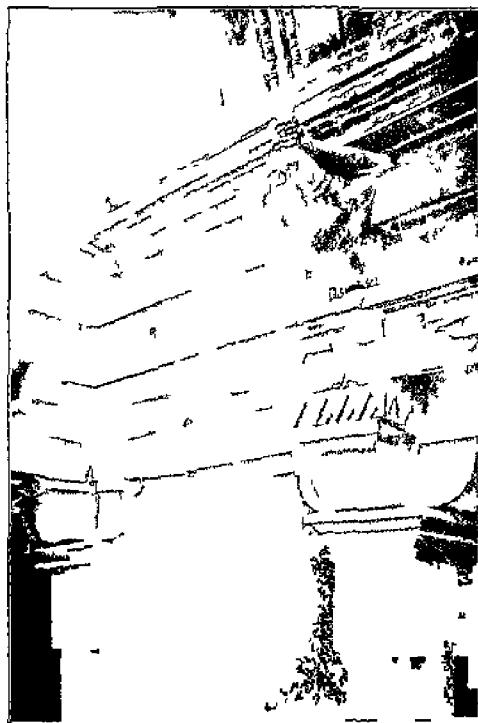
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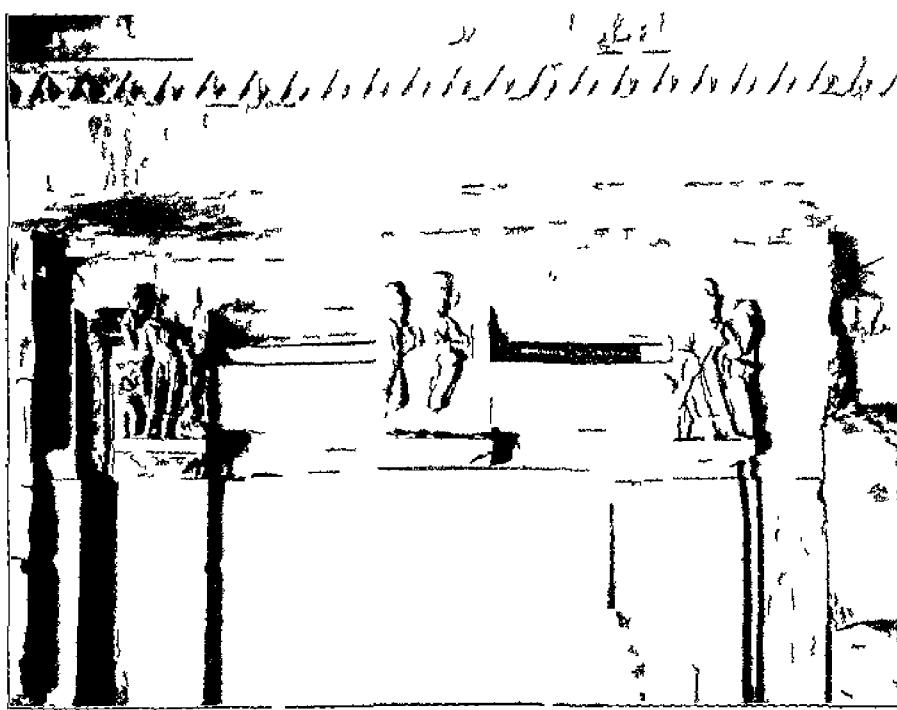
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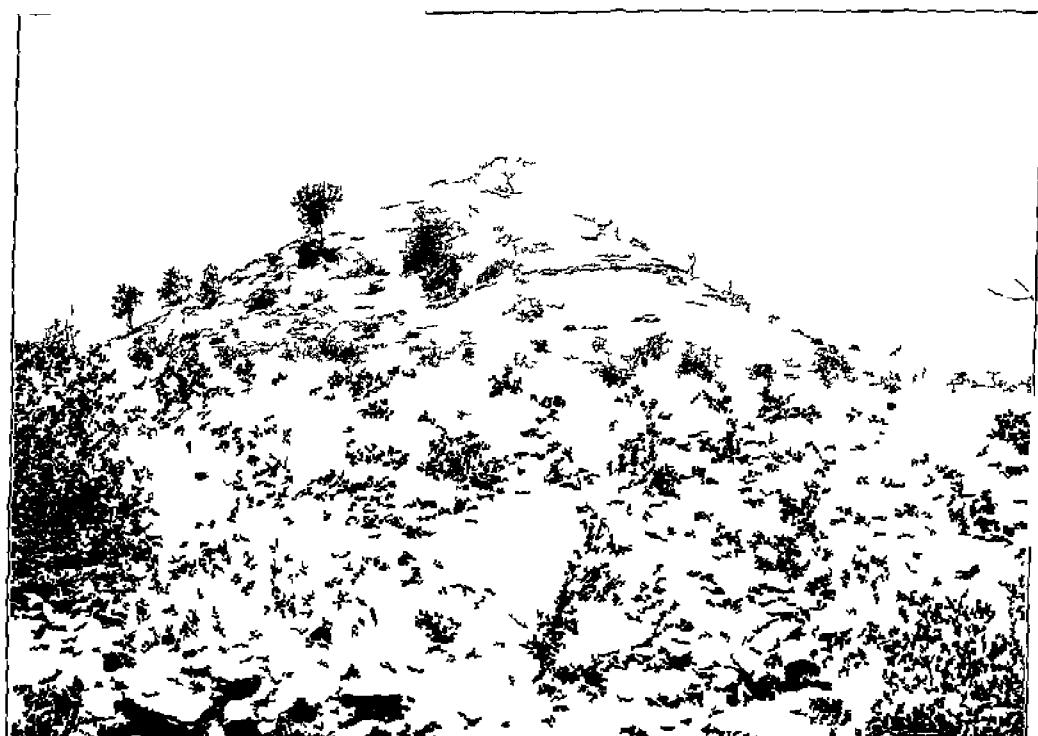
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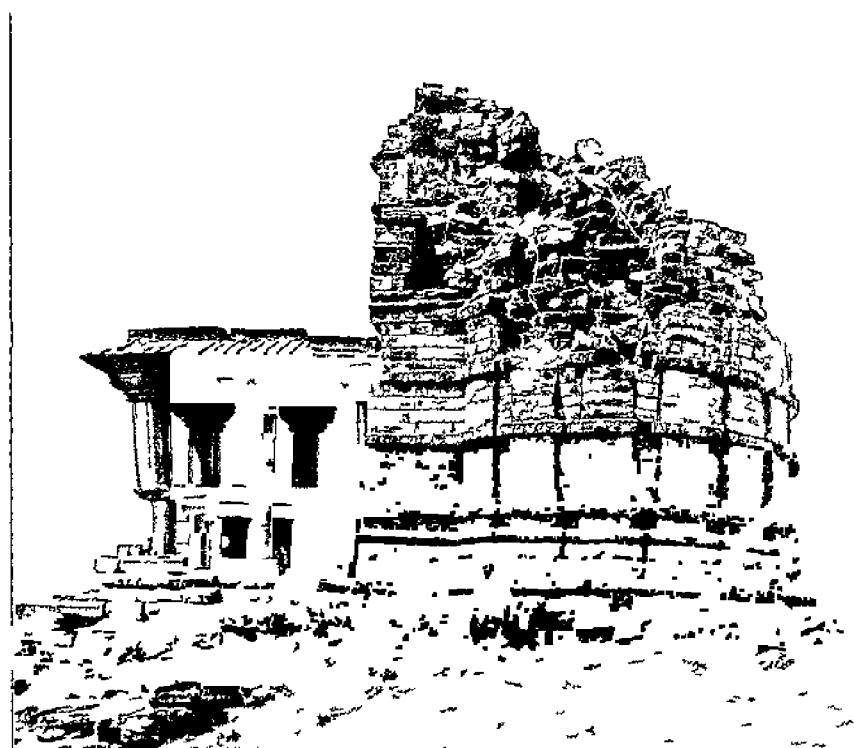


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T. ONE OF STUPA AT M. SRI  
b) BACK



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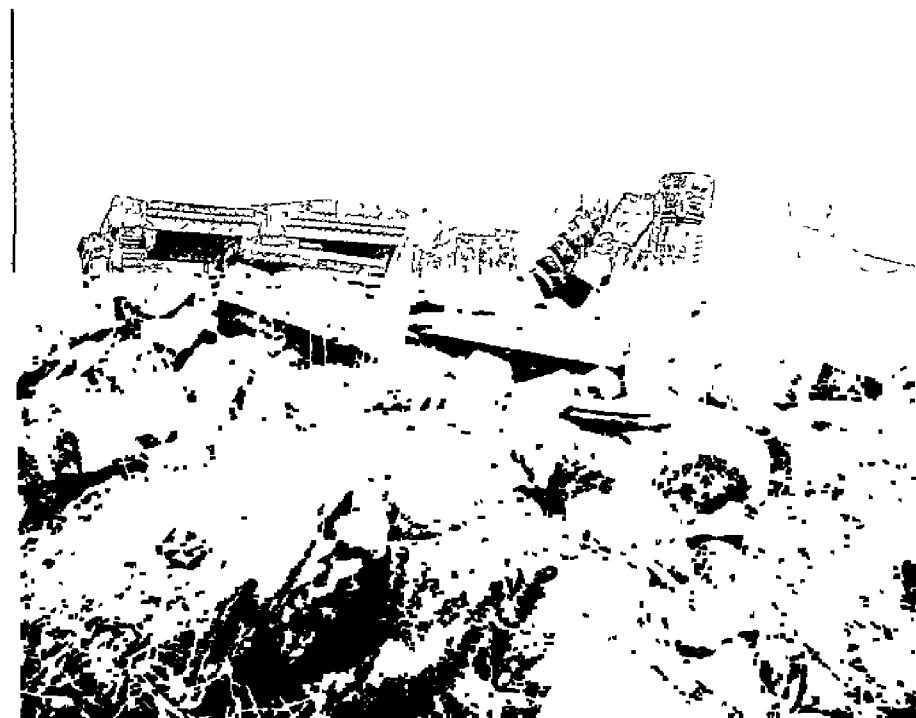


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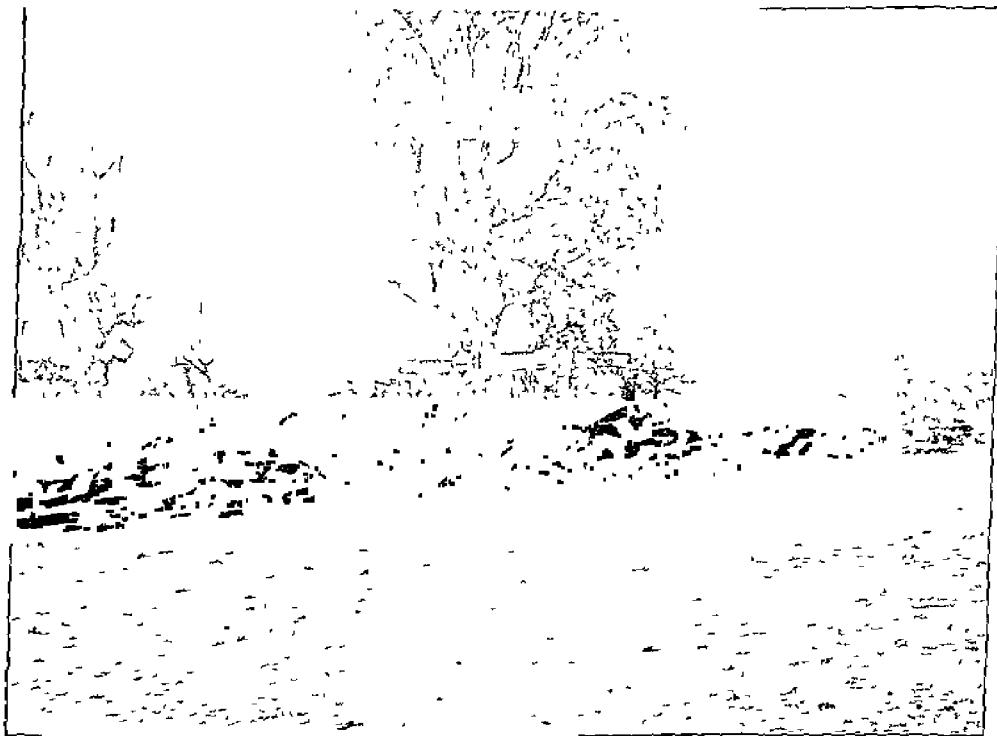




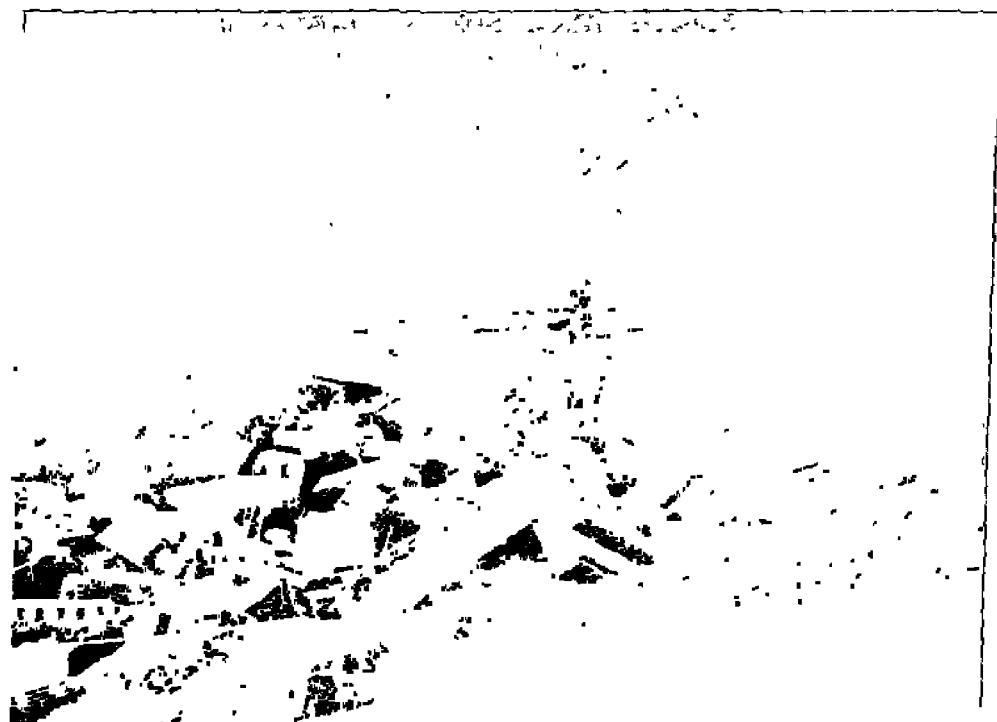
Gopuram at Tirupur

(b) GARIBAURH  
TEMPLE OF KAVAKANDLA PILHAI





(a) GENERAL VIEW

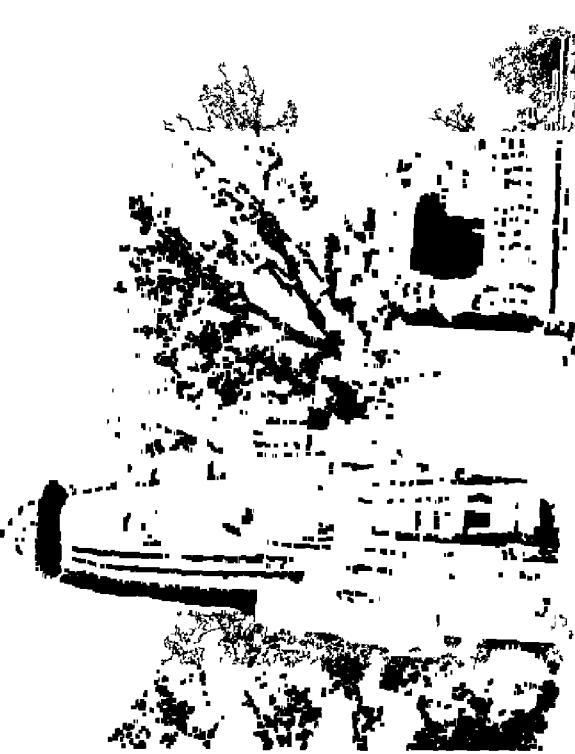
(b) PILLARS OF YENDAPI  
PLATE OF SIVA, BAGOR



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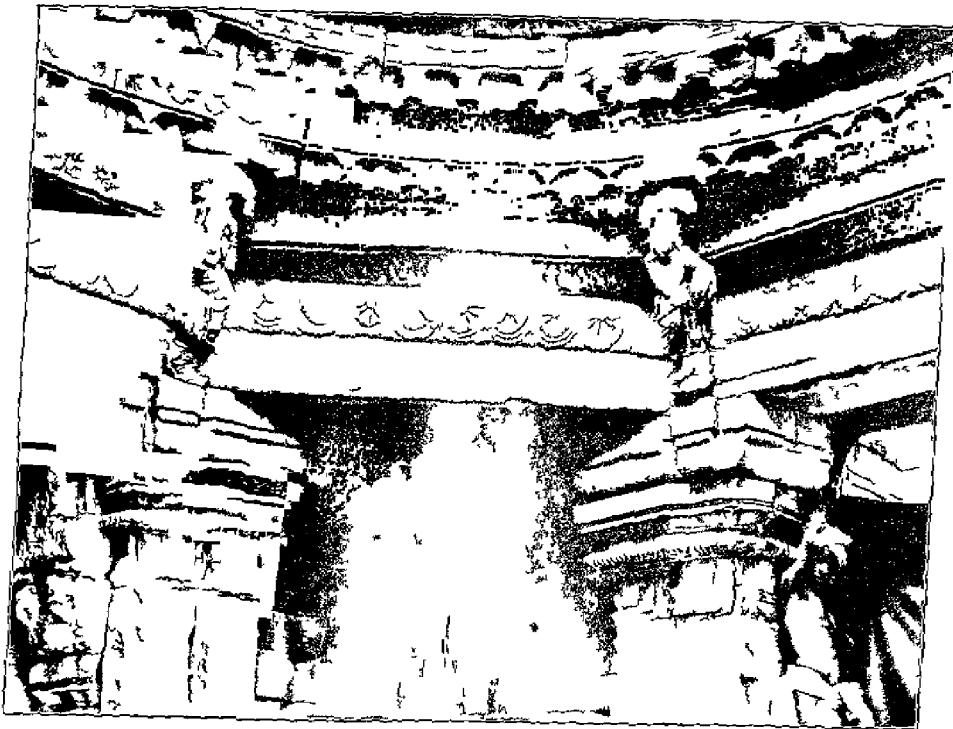


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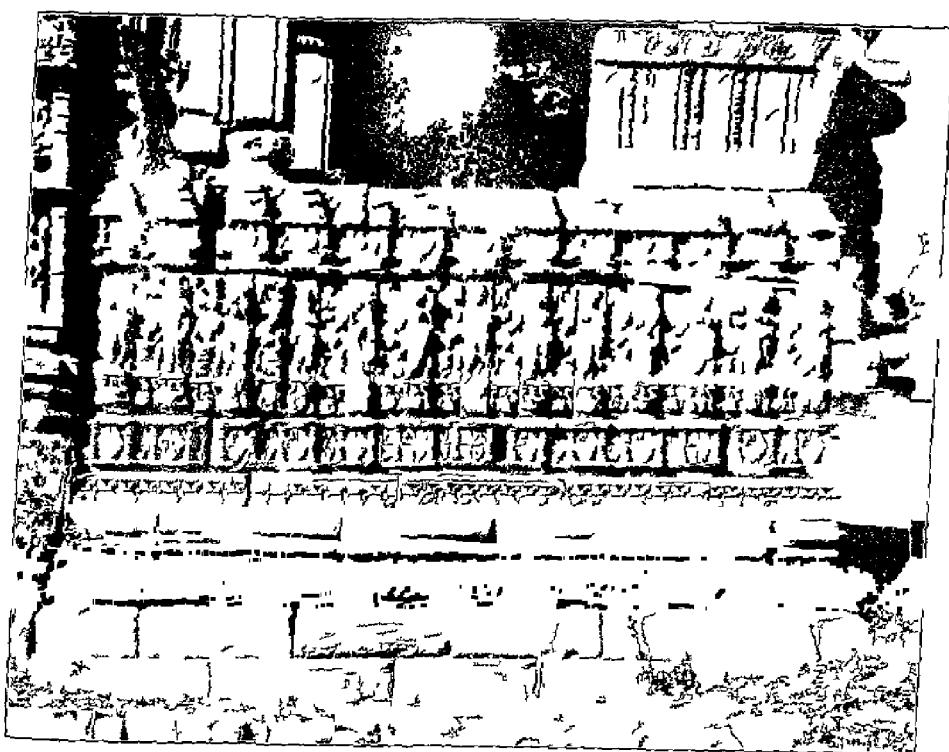




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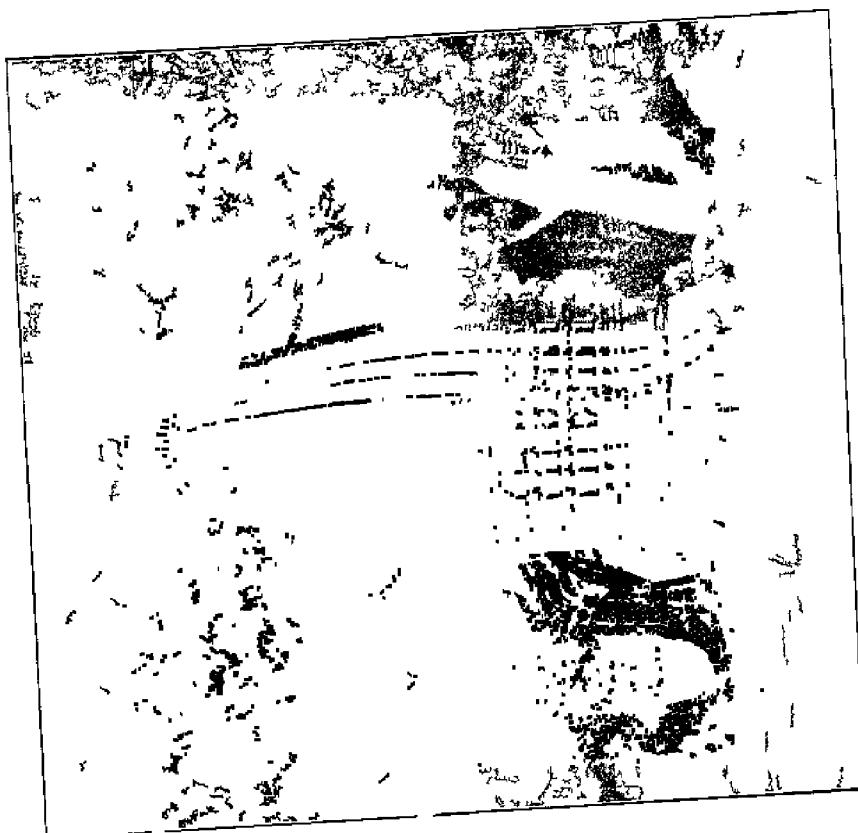




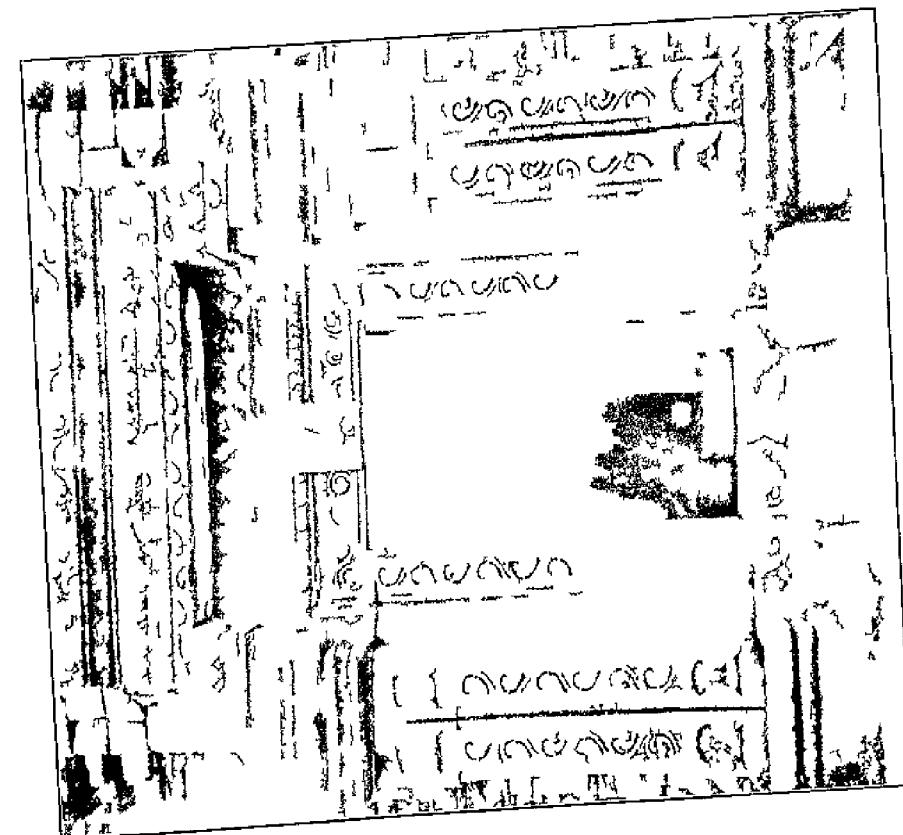
PLATE 27  
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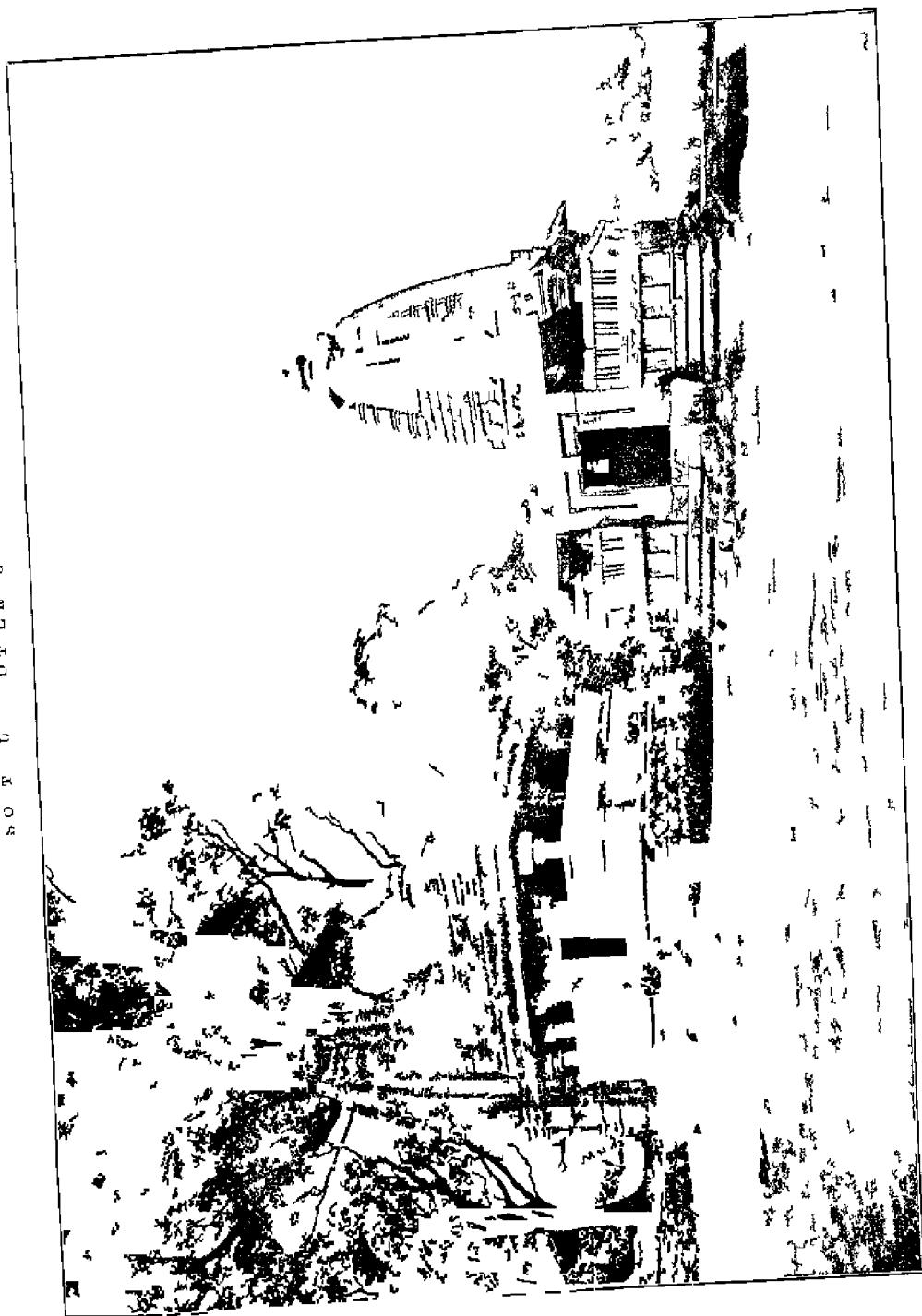
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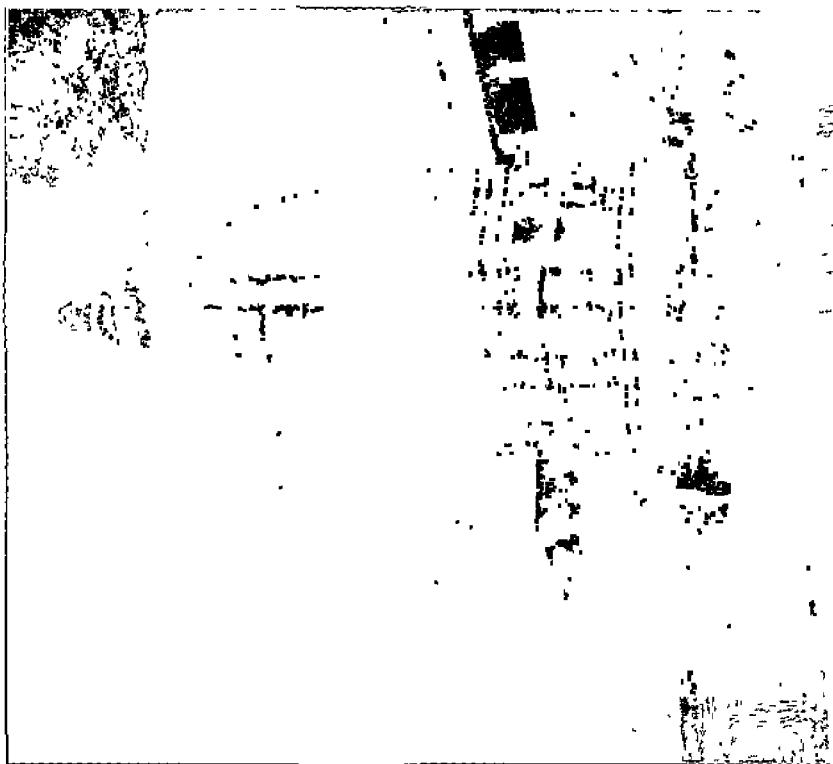




(a) FRONT OF PALACE OF AGAMAR CUSCO

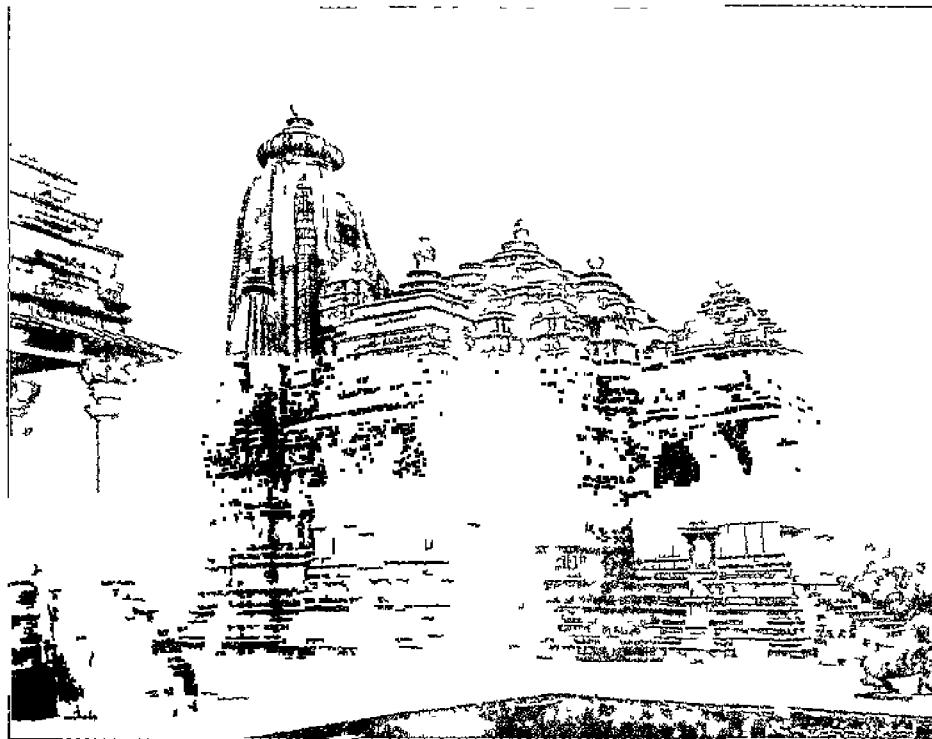


(b) BACK VIEW OF THE PALACE OF MACHUPIQUE AND OF ANDES





I. HABAS OF THE GREAT THI O M TS

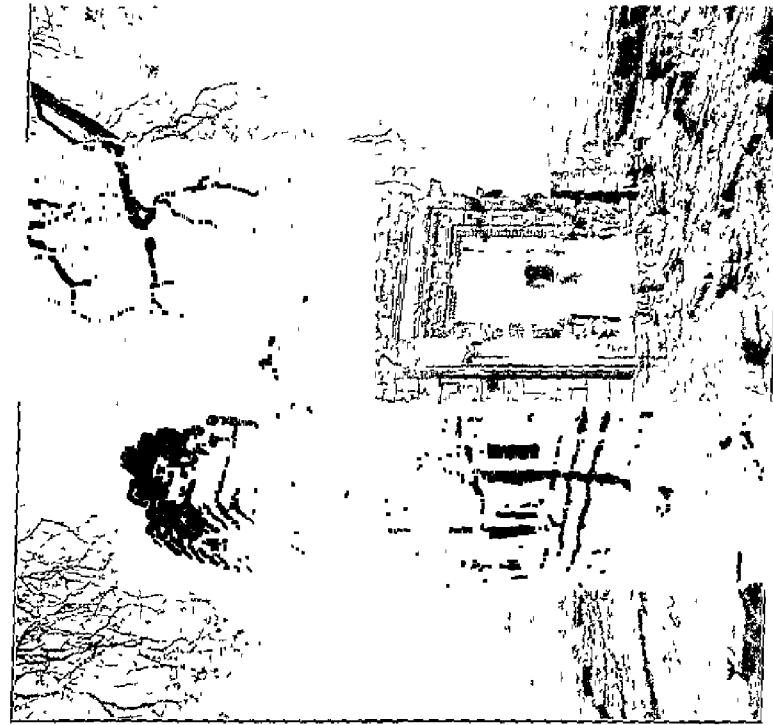
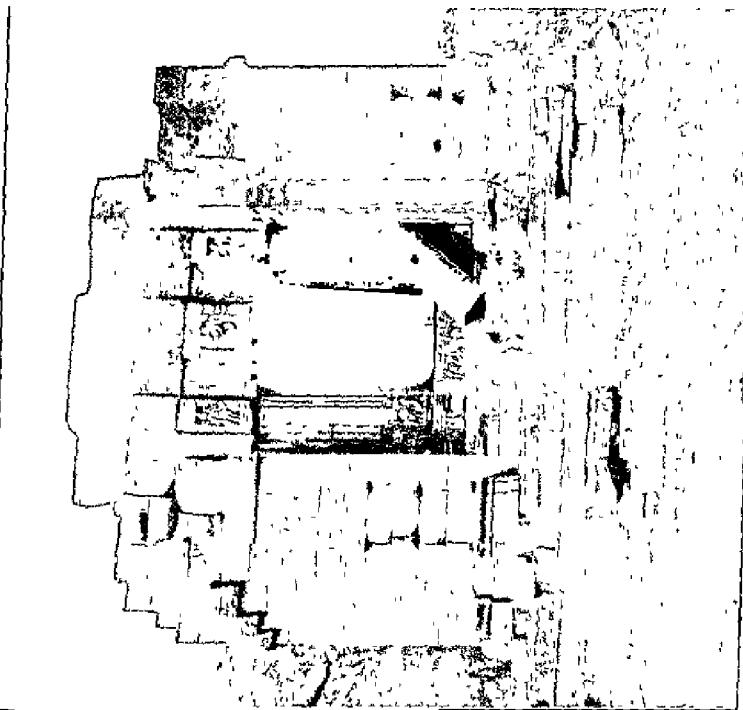


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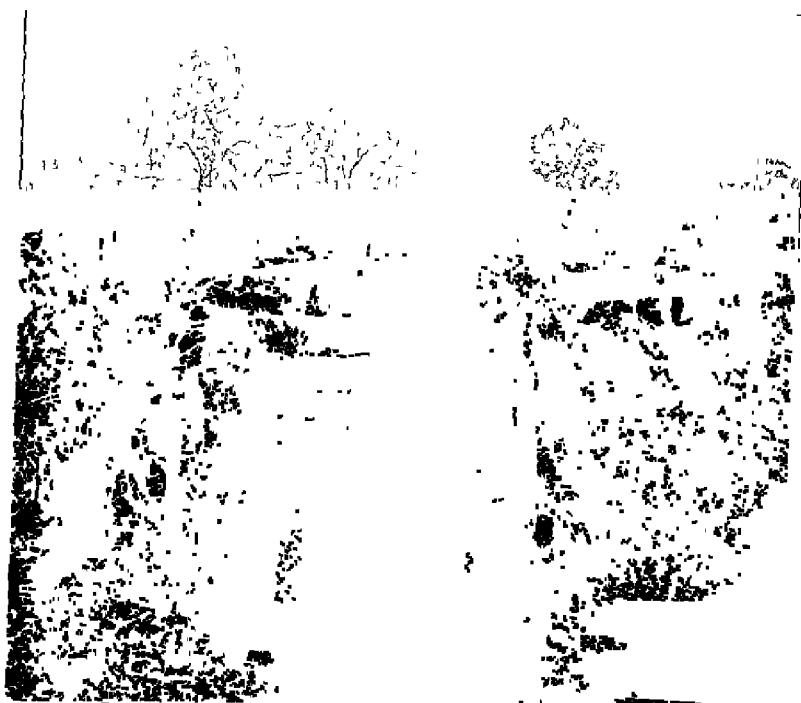
B.T. O. GR. GUPTI  
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HABITATS OF PHILAE AND THEIR MONUMENTS







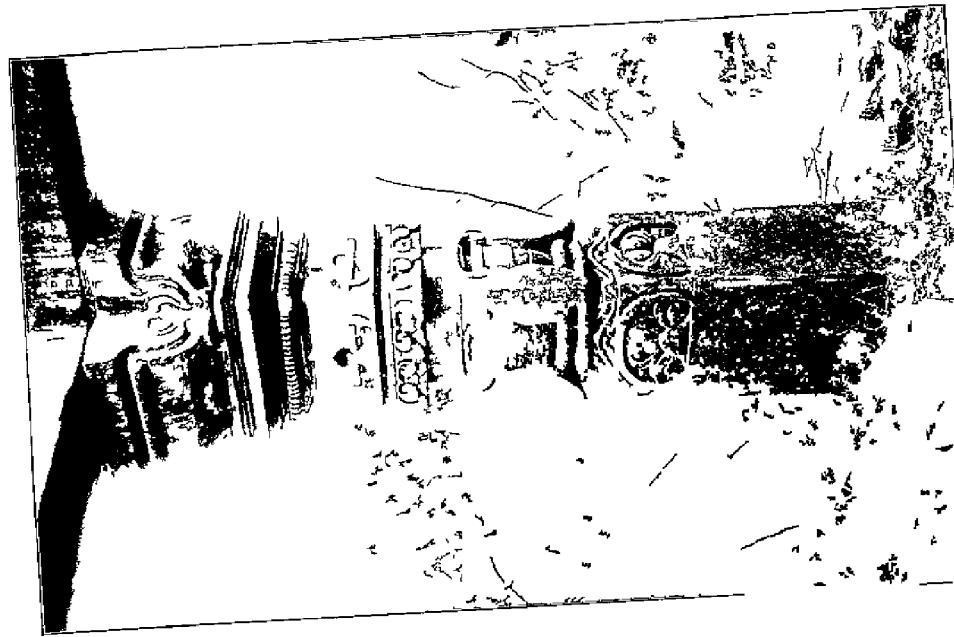
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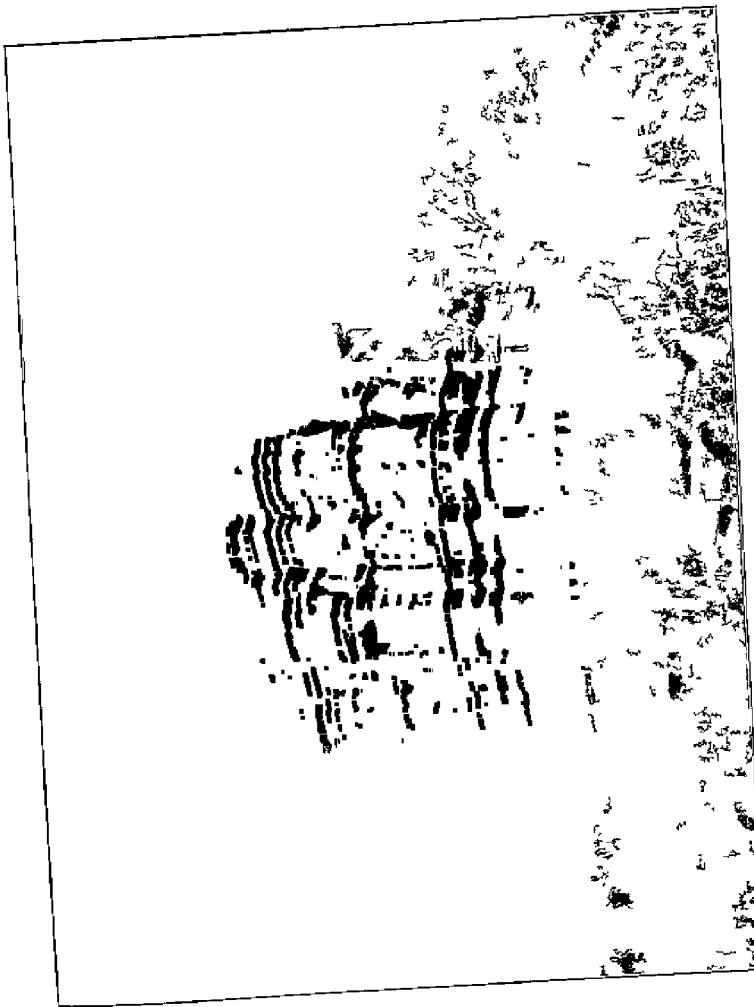
(62)

RUINS OF TEMPLES, KAPANDE





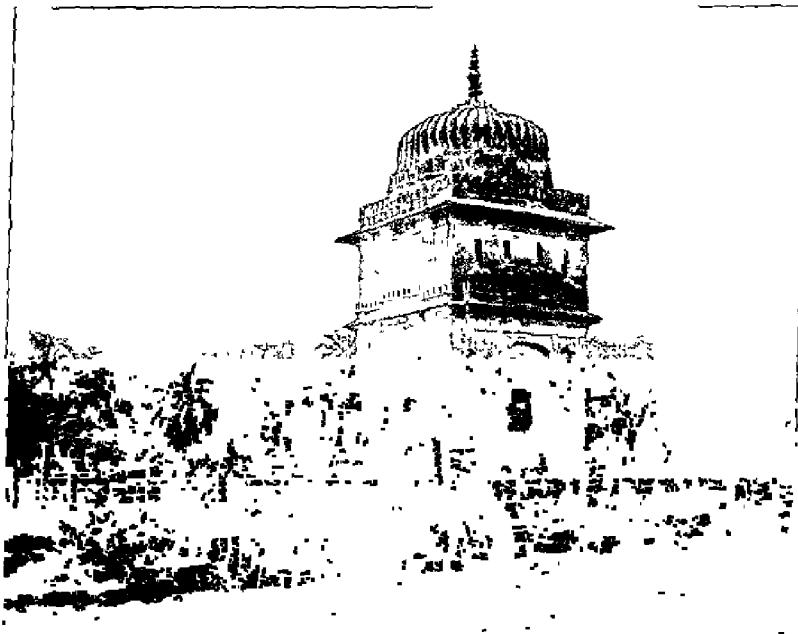
PL PLATE AND MONUMENT



OR



MAITREAS OF TRIPURI AND THEIR MONUMENTS



(a) TEMPLE OF VISHNU VARADA, BIJRALLI



(b) STEPPED WELL, TILWAR



PHOTOGRAPHIC EQUIPMENT

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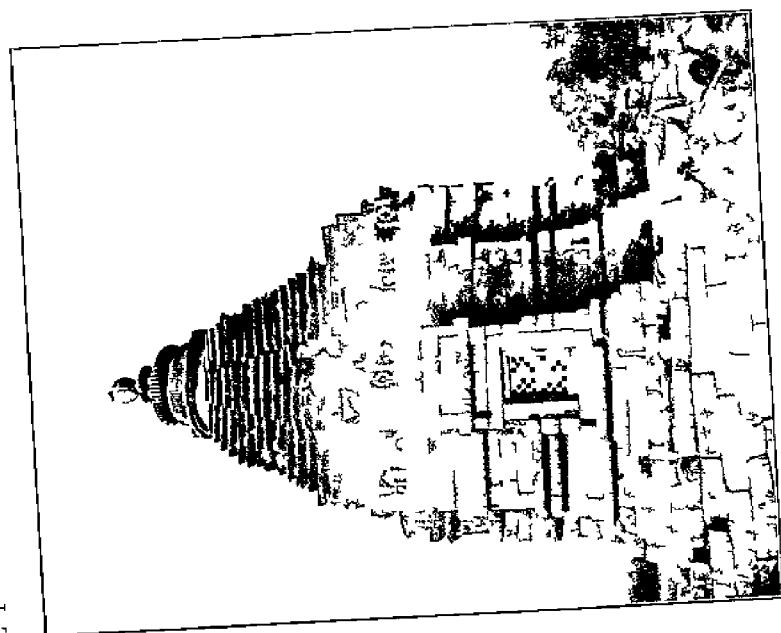
EXPOSURE 11



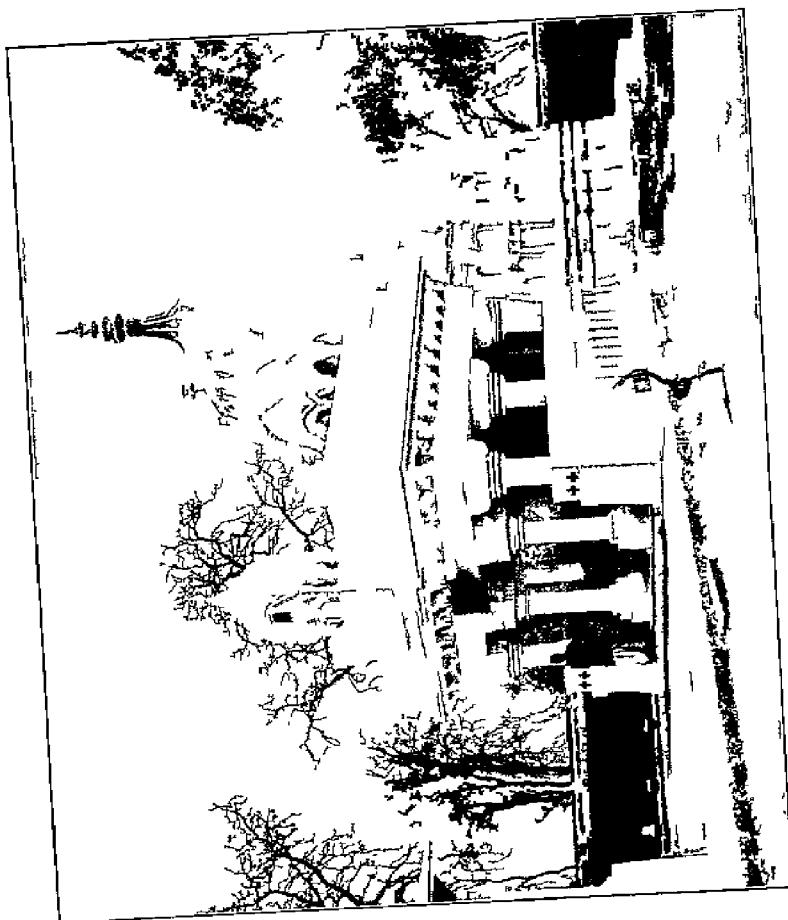
EXPOSURE 11

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I. II. III.

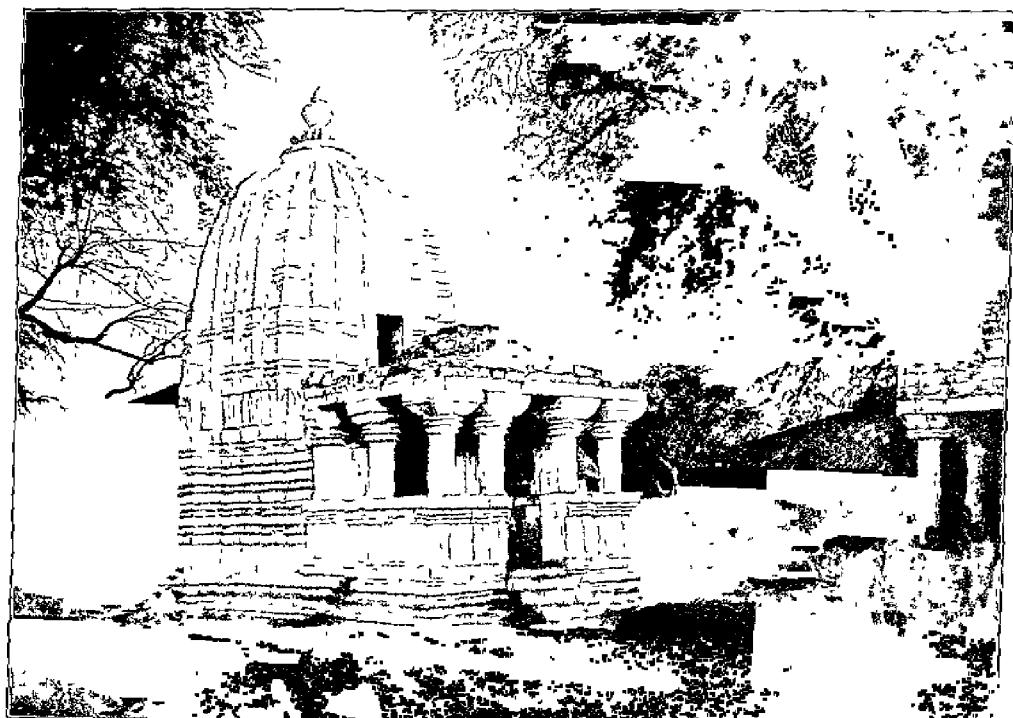
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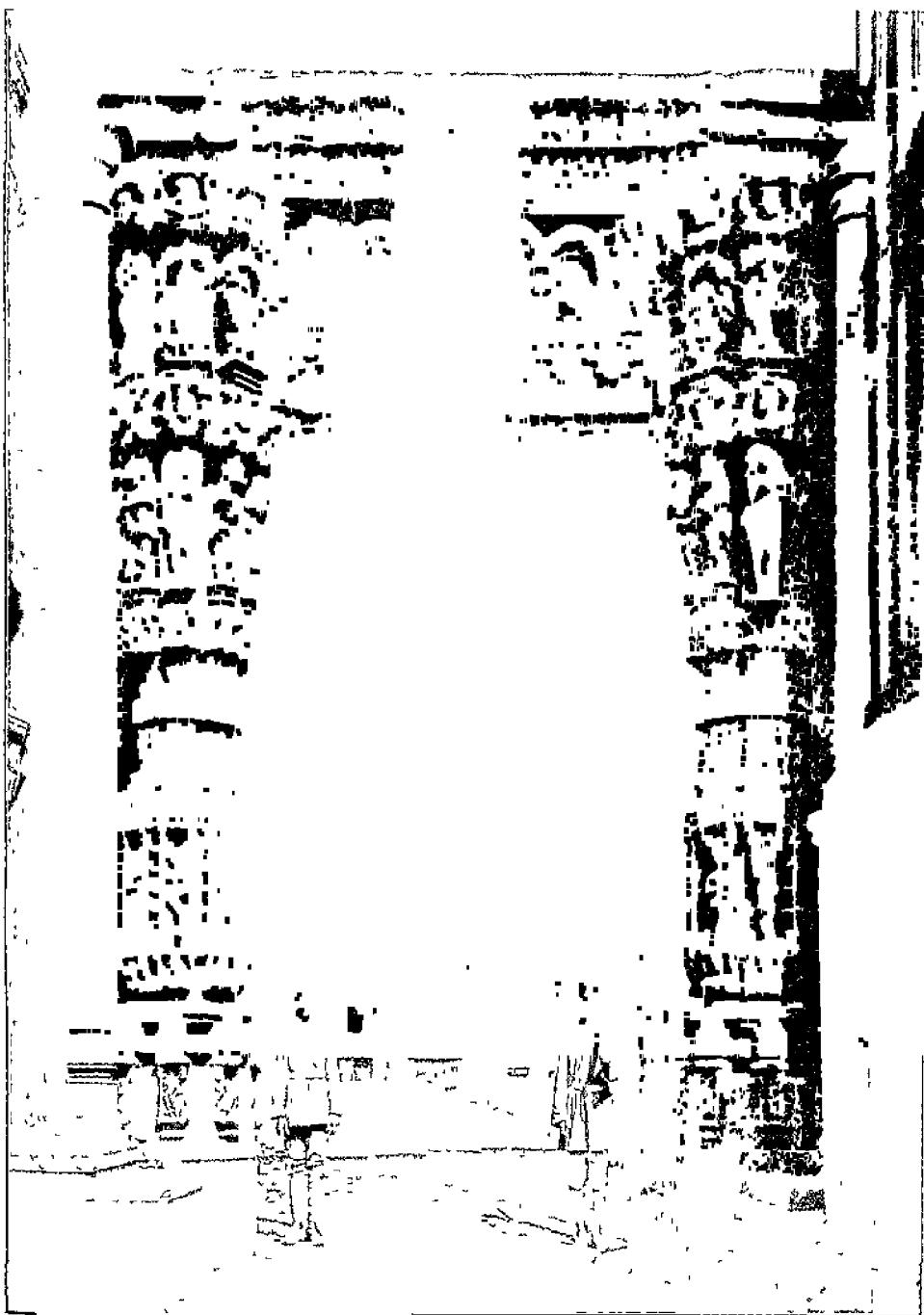




1a) TEMPLE OF SIVA

1b) TEMPLE OF SOMANATHA  
DEUTALAO

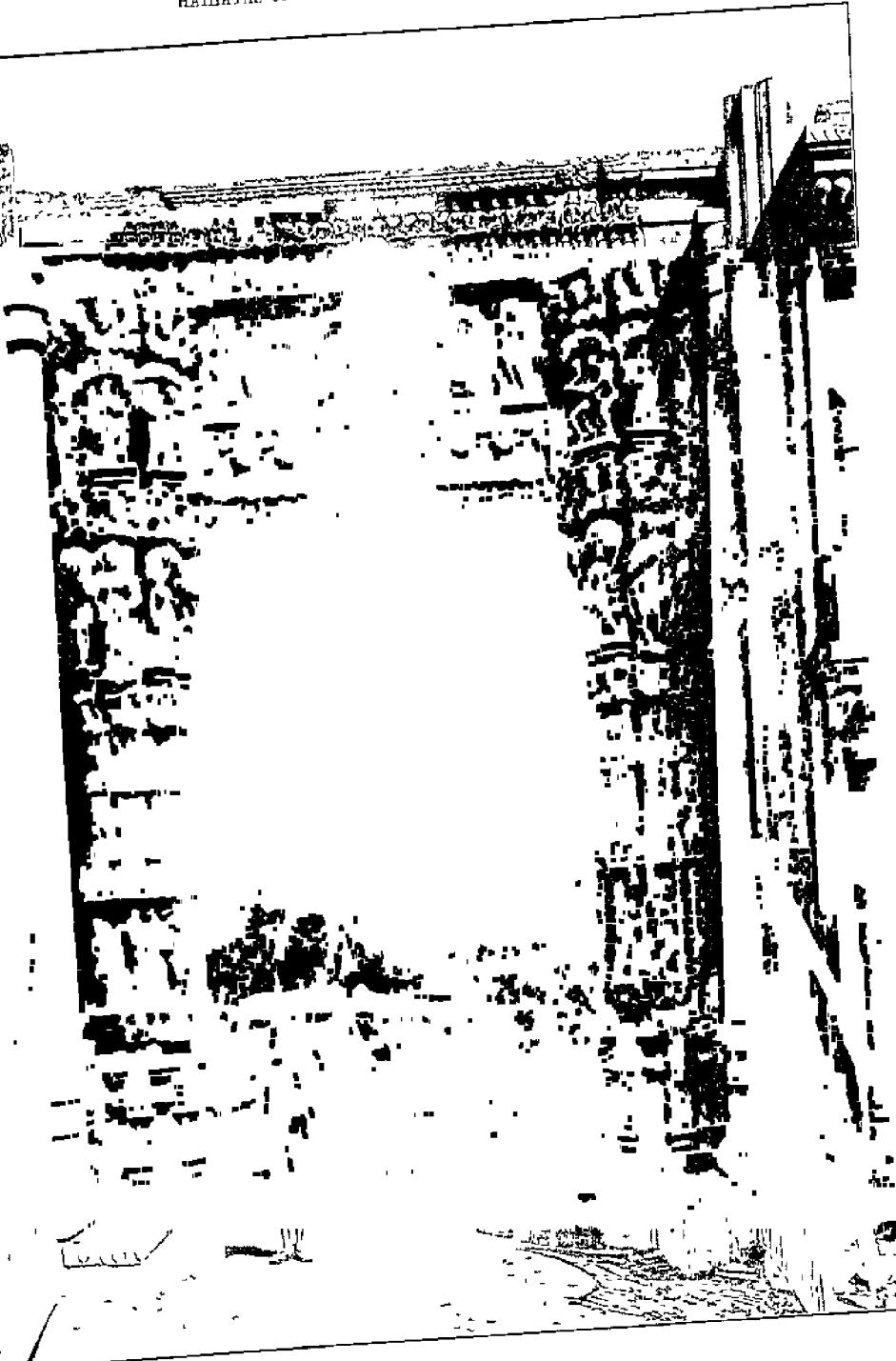




FRONT  
TOHABA OF TEMPILL OF SIVA AT GURGI



HAIHAYAS OF TRIPURI AND THEIR MONUMENTS.



BACK  
TORANA OF TEMPLE OF SIVA AT GURGI





FIG. 2  
INDIA



FIG. 3  
INDIA  
IMADS ON FOREST FLOOR, GUJARAT

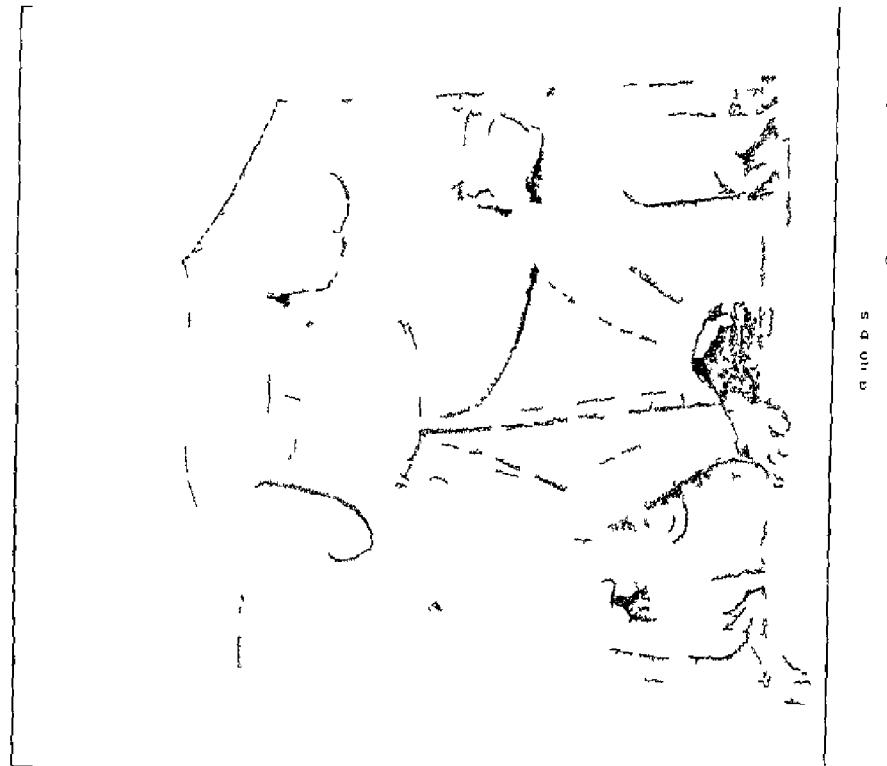




PILLAR WITH THE WARRIOR ON A STAKE GAN TO CH OTI DEOR















HIGHWAY 90 TRAIL AND TUNNELS



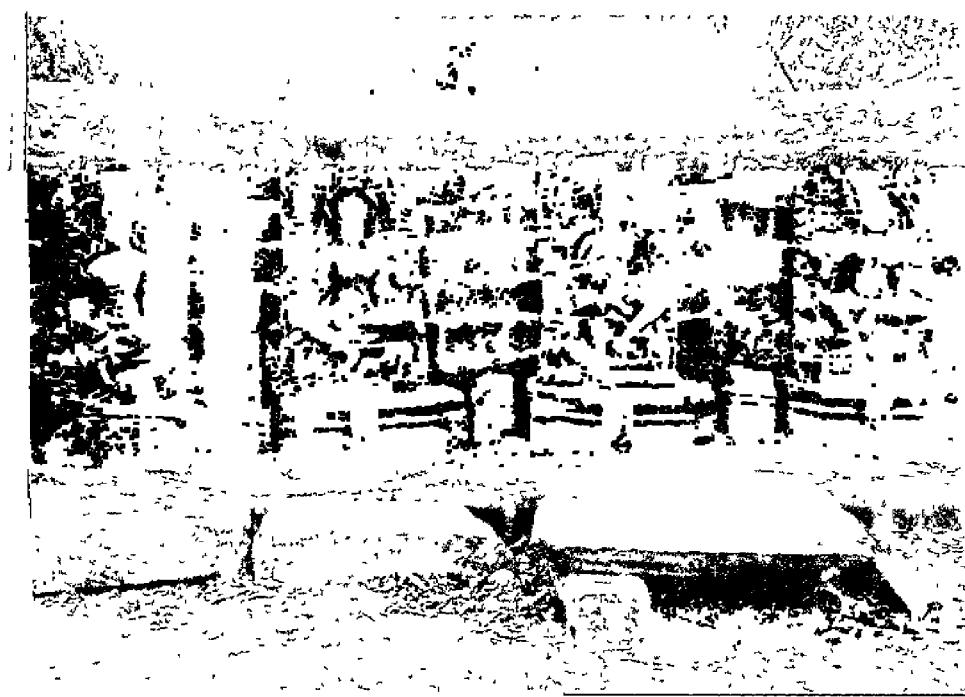


BANAJIKA

(a)

SARASWATIMUKHI

(b)



(a)

VIRENDRA

THAKINI

FROM THE CIRCULAR TEMPLE OF THE SIXTYFOUR YOGINIS AT BHEUPUR





(a)



(b) BUDDHIST RELIEF  
ON THE CIRCULAR TEMPLE OF THE SEVEN STORIED LOGMUN AT BIRERHAT





G-NEE  
FROM THE POPULAR TA LE OF SIXTYFOUR YOGIN T BEFRAGHT



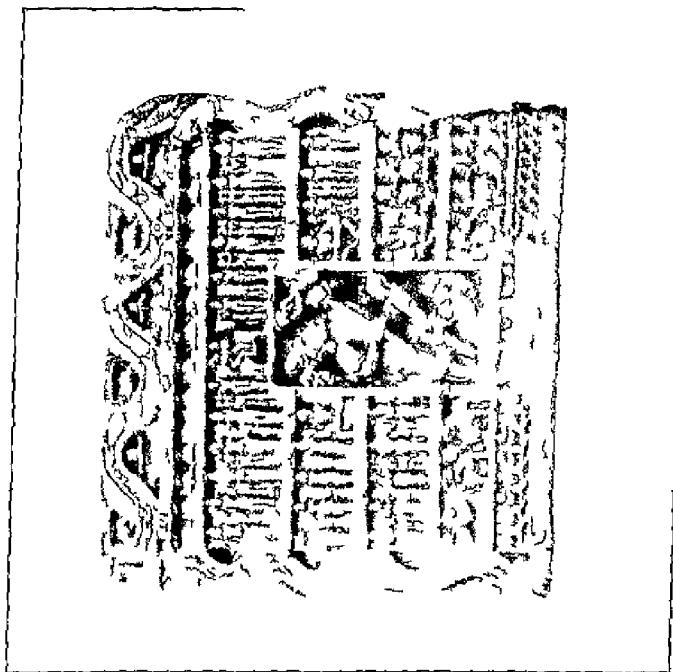
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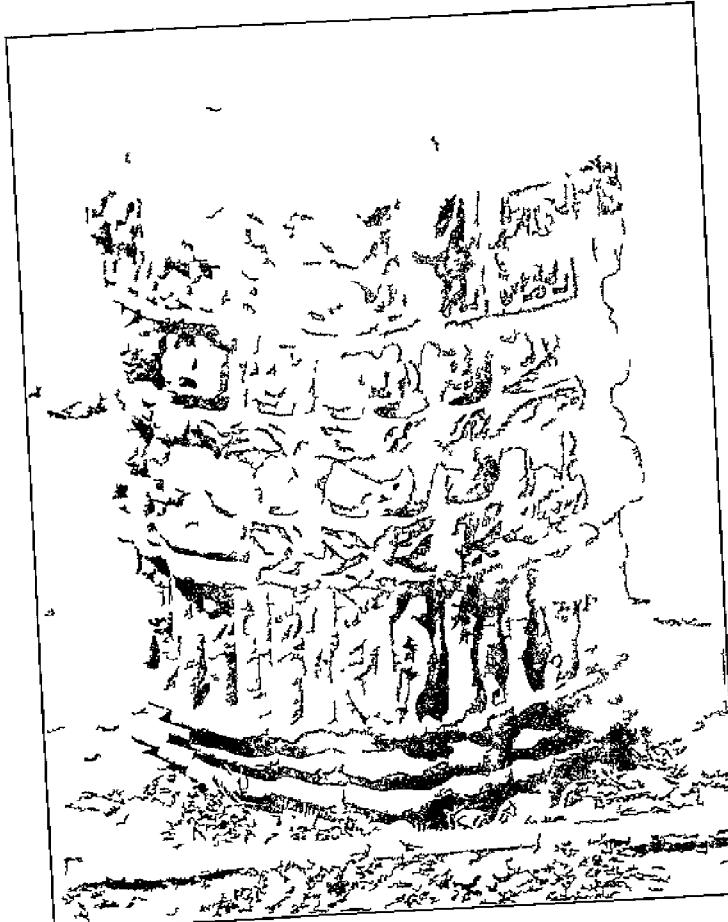
II. HABY S OF TRIPU I AND THEIR MONUMENTS



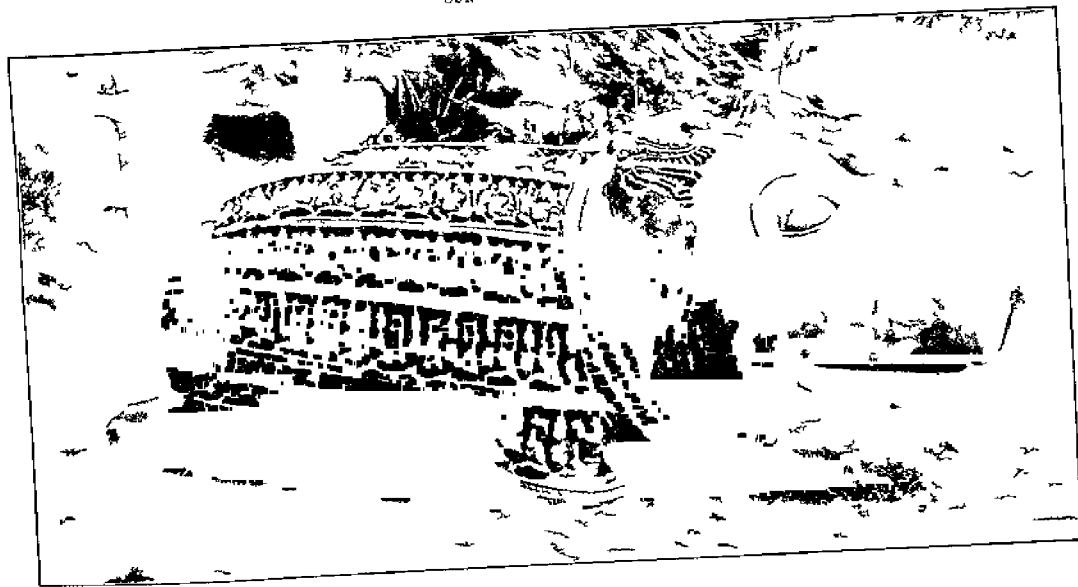
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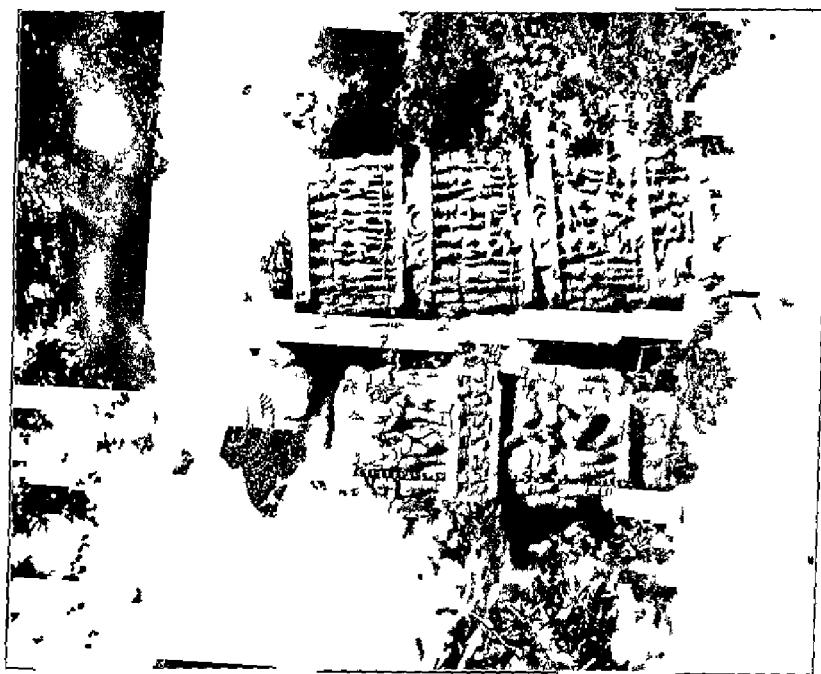
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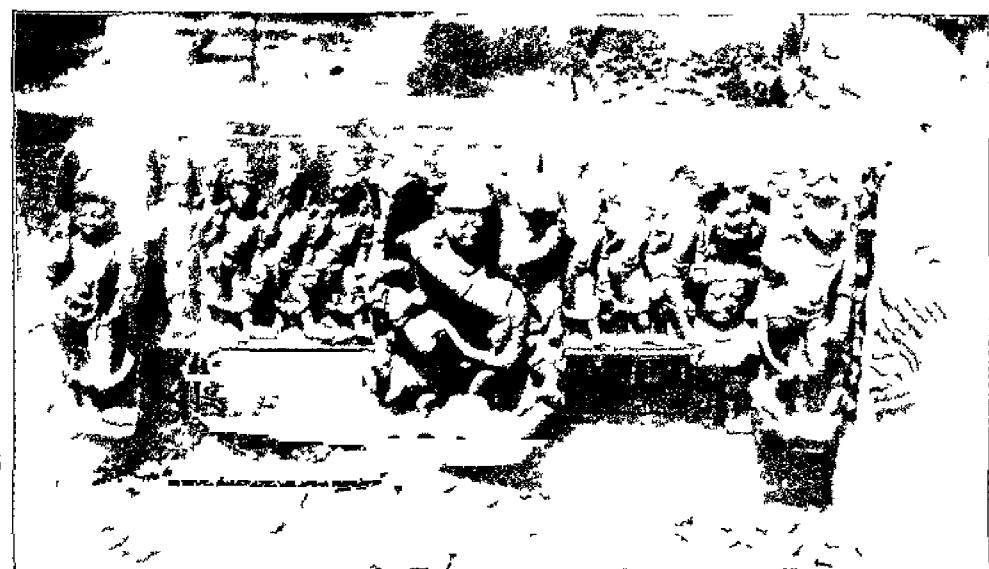
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## HAIHALAS OF TRIPURI AND THEIR MONUMENTS

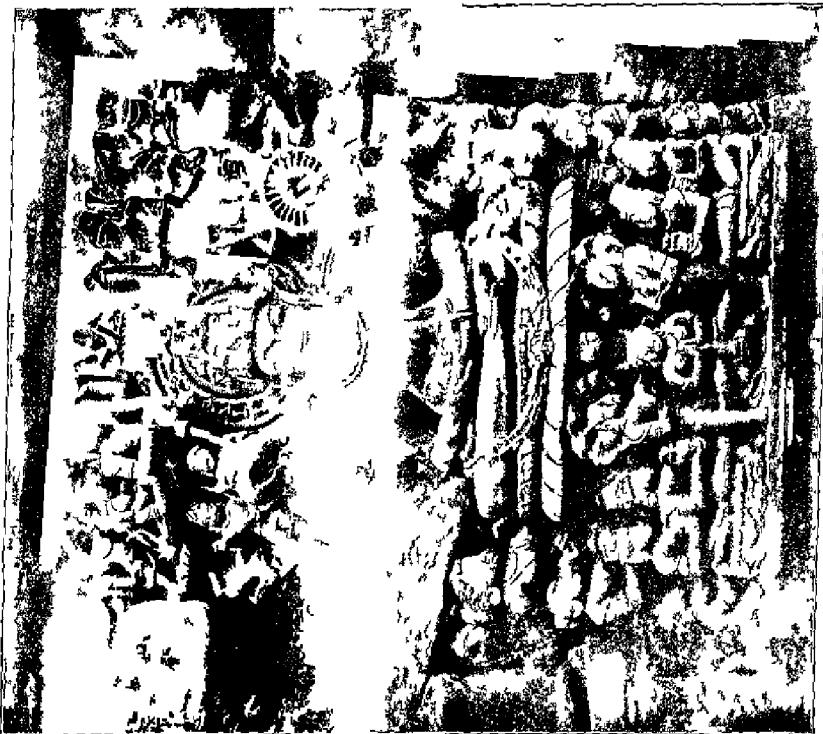


SWAYAMBHU HAIMALA GORO



LENTIL OF TRIPURI BOKAO







## HAIHAYAS OF TRIPURI AND THEIR MO EVENTS



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HANUMAS IN TRIUMPH AND THEIR WORSHIPS



IN SINGAPORE



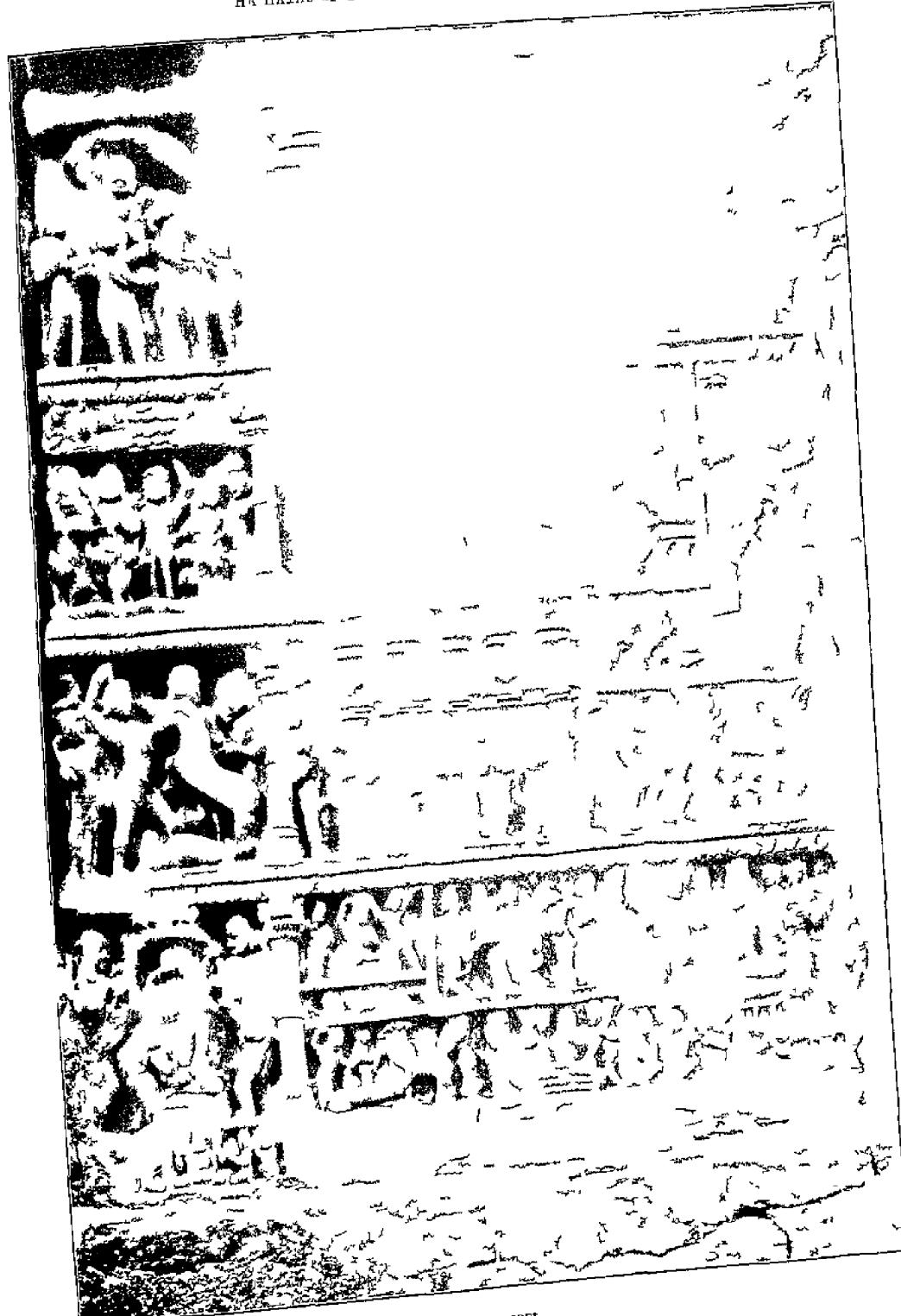
(6 B SRF LT OF SINGAPORE  
LION TEL, THE RIVER & THE SOH G





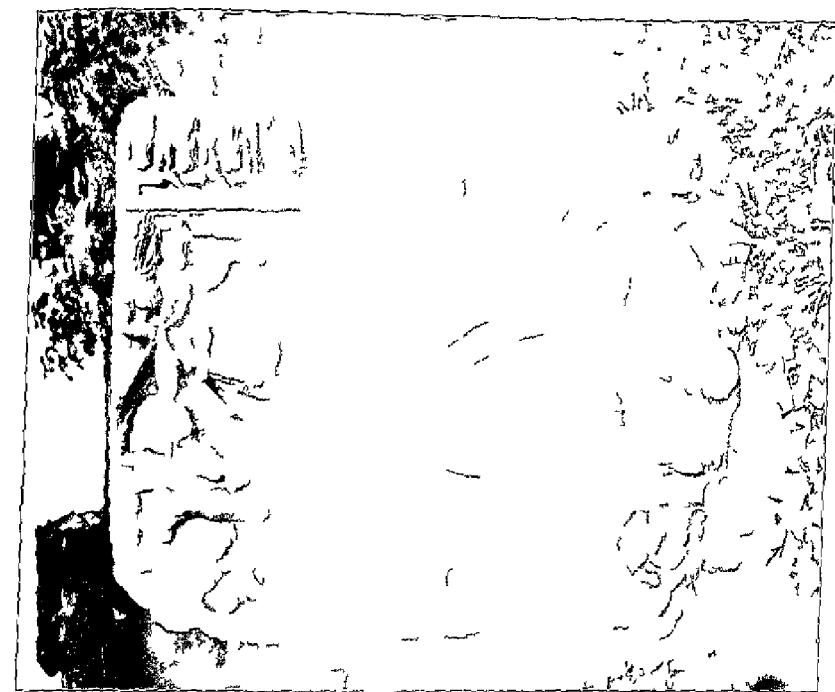


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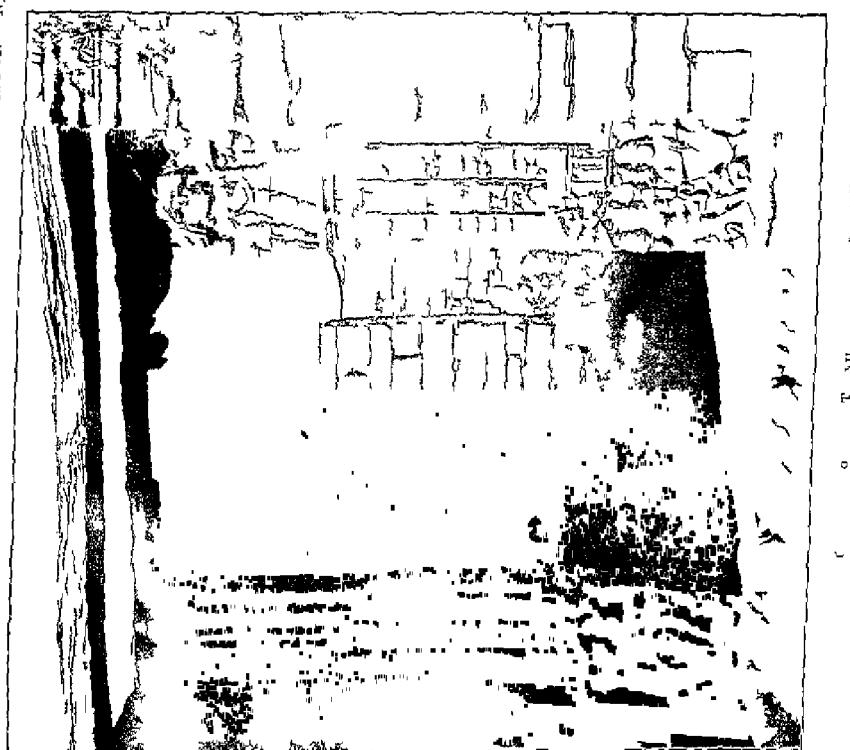


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IBAN NO. PREPTEUR ND HIL GONDWANAS



IBAN NO. PREPTEUR ND HIL GONDWANAS



(a) *Homalanthus heptaphyllus* (L.) Benth. (Homalanthus heptaphyllus)



(b) *Homalanthus heptaphyllus* (L.) Benth. (Homalanthus heptaphyllus)

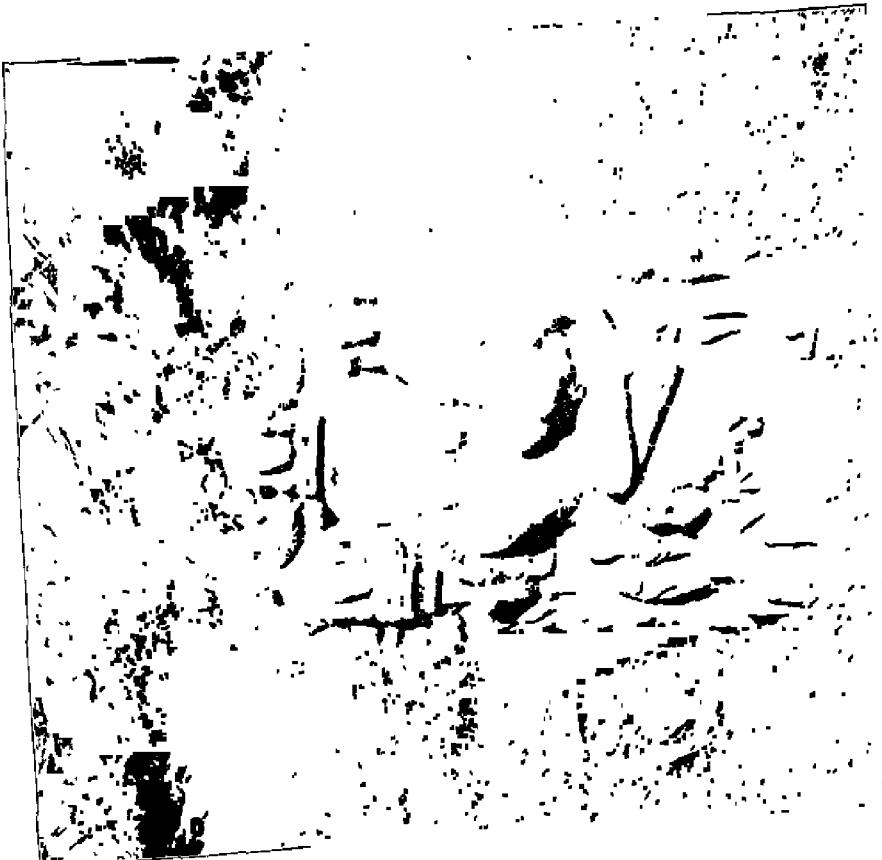




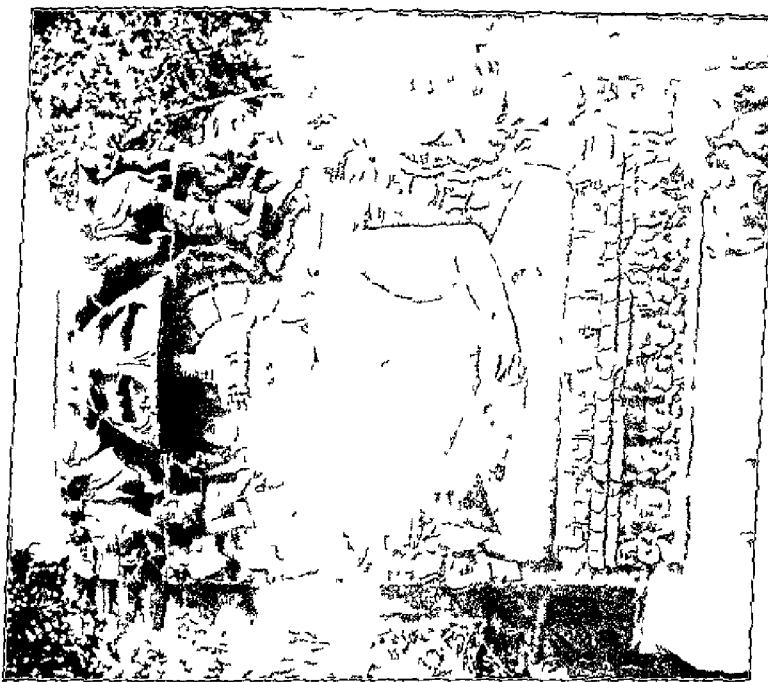
(b) GANSA FROM AMARAVATI

16. SAILA DUGRO & ROY MARAI

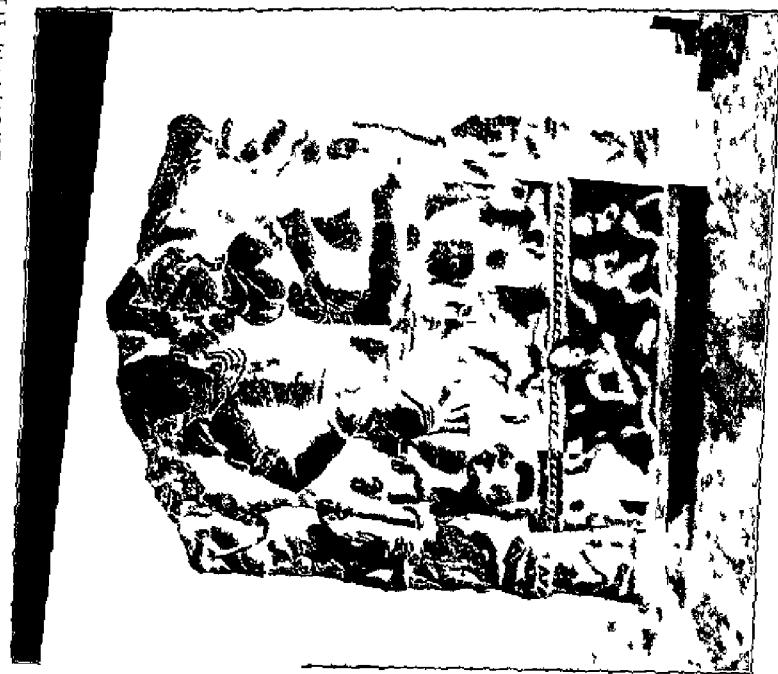
1. THE INTERNAL STRUCTURE OF THE GANSA & THE SCAFFOLDING ON A TIN TIN ALUMINUM MONEL MINERALS







6 MAY 1947 CERBERUS



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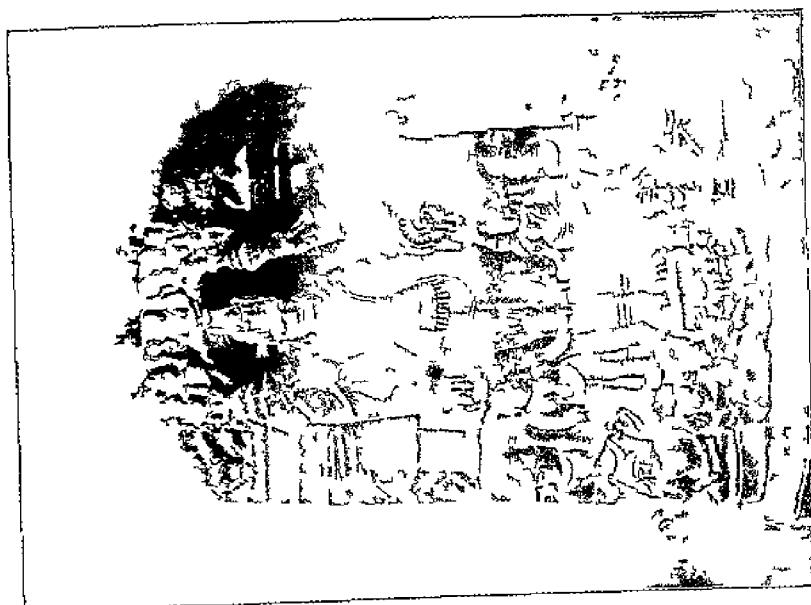


FIG. 10. MOUNTAIN LANDSCAPE, 1500 M.

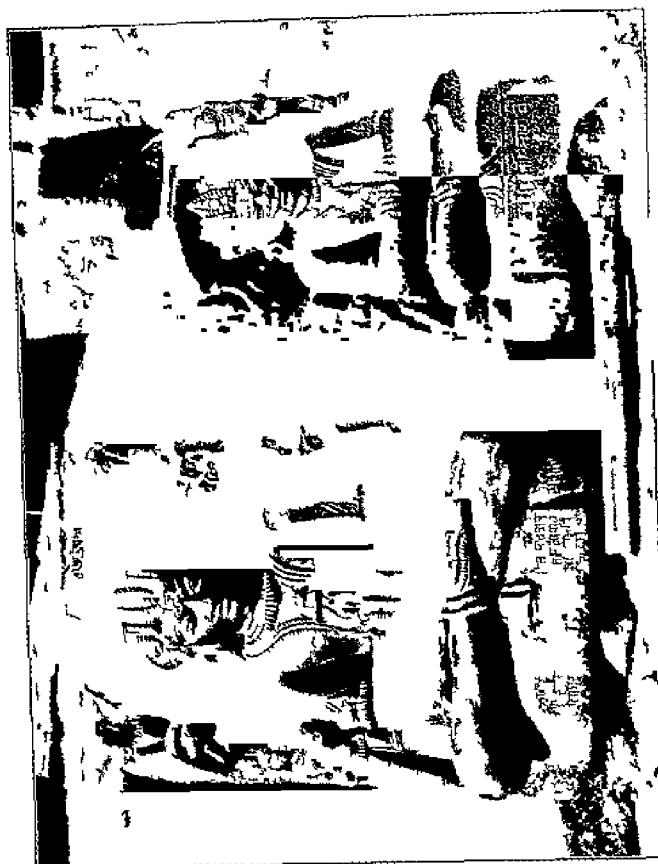
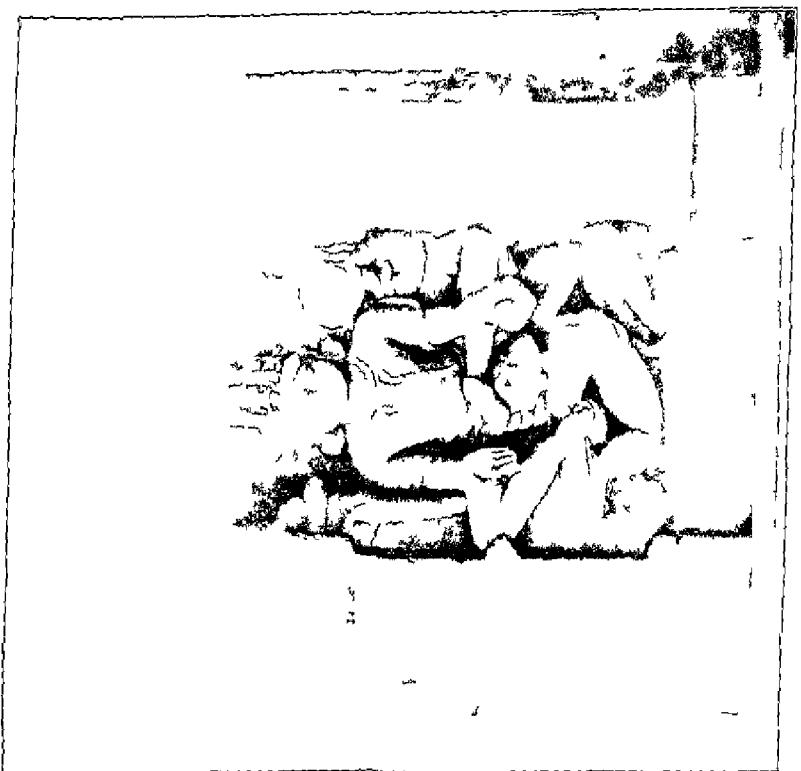


FIG. 11. MOUNTAIN LANDSCAPE, 1500 M.





572



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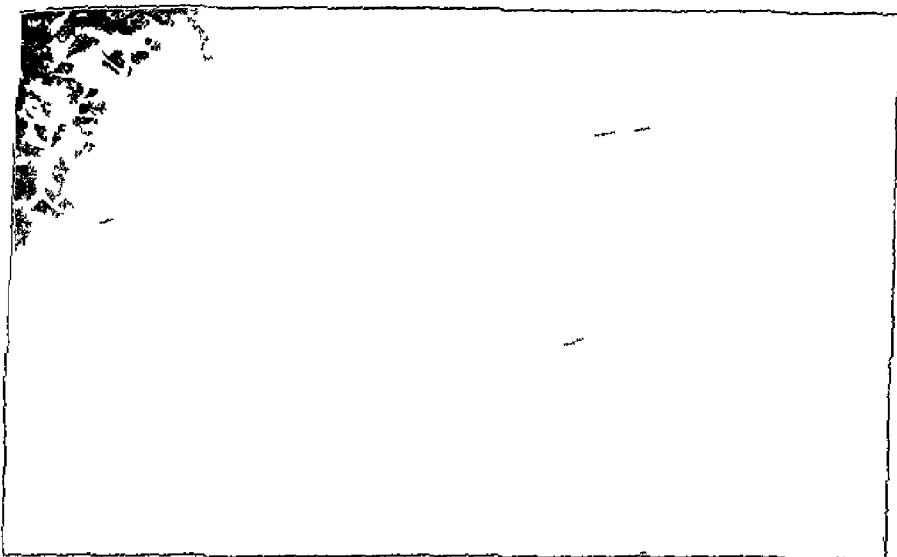
A HORSE A  
APFA T R



B HORSE A  
APFA T R

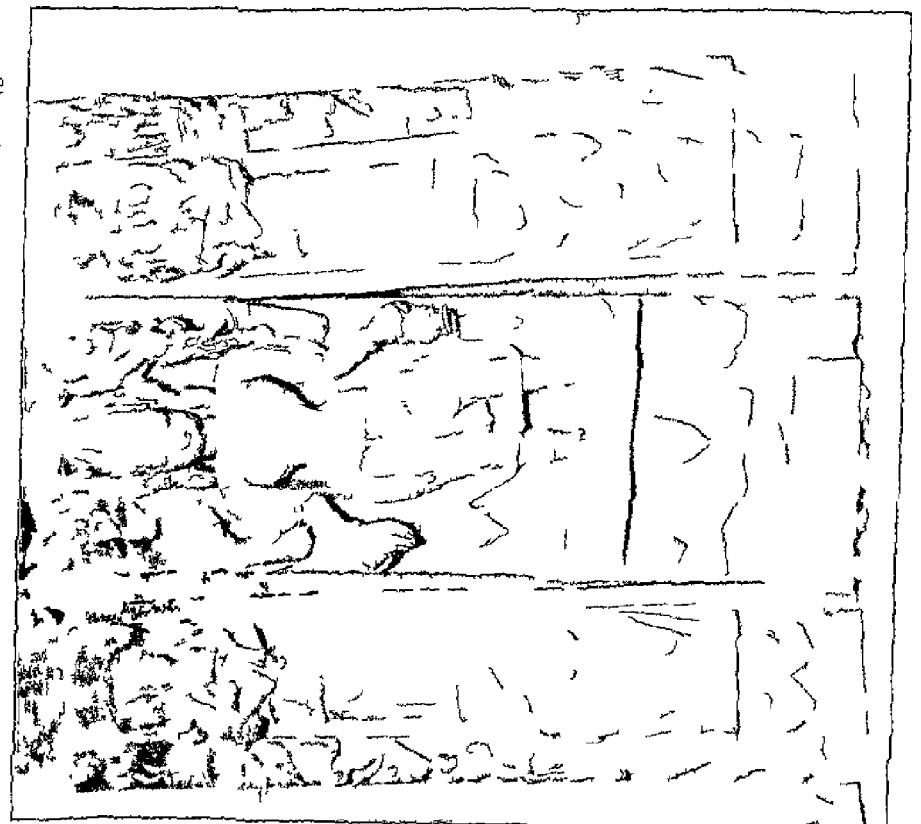


Li I



Li I

H



Li I  
FLU ND

Li I  
D R

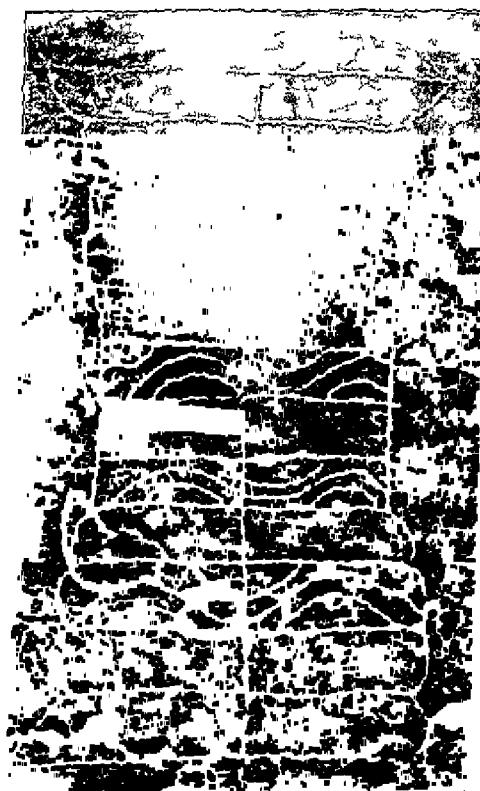


PLATE I

HALL WAY OF THE POTALA PALACE



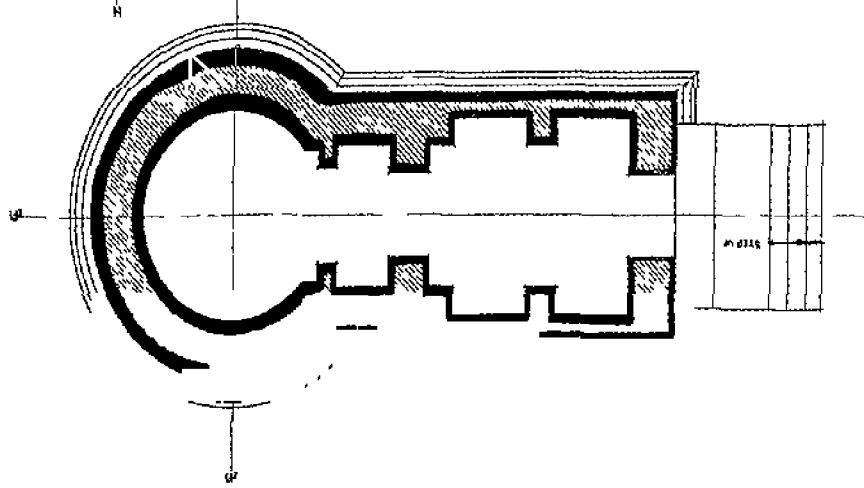
THE HALL WAY OF THE POTALA PALACE



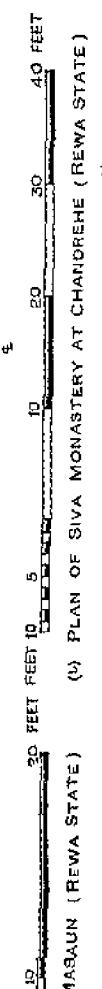
THE HALL WAY OF THE POTALA PALACE



## PLANS OF TEMPLS AND THEIR MONASTERIES

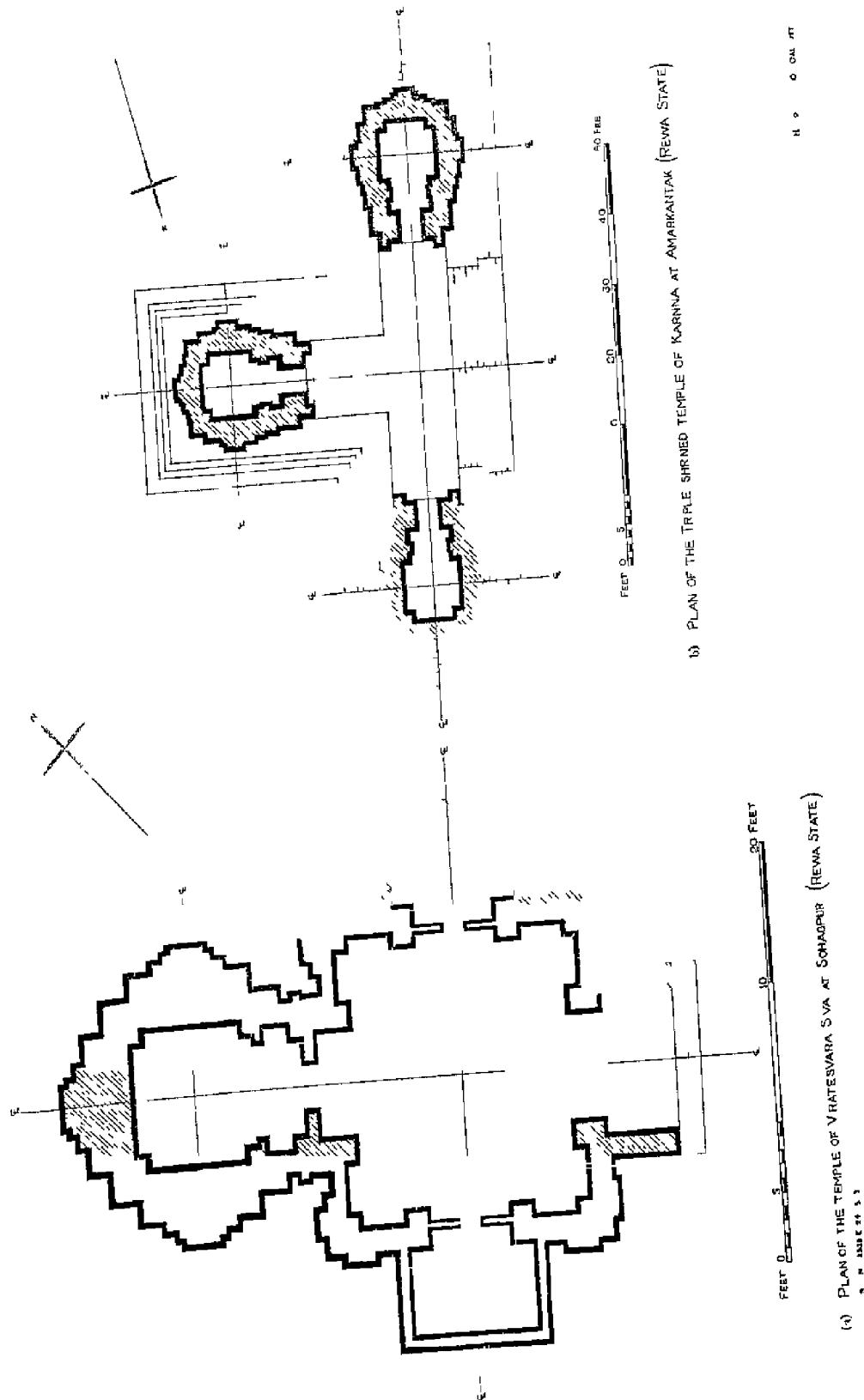


(3) PLAN OF THE TEMPLE OF SIVA AT GURGI MASAUIN (REWA STATE)  
Rev. No. 3531 E. 24 503

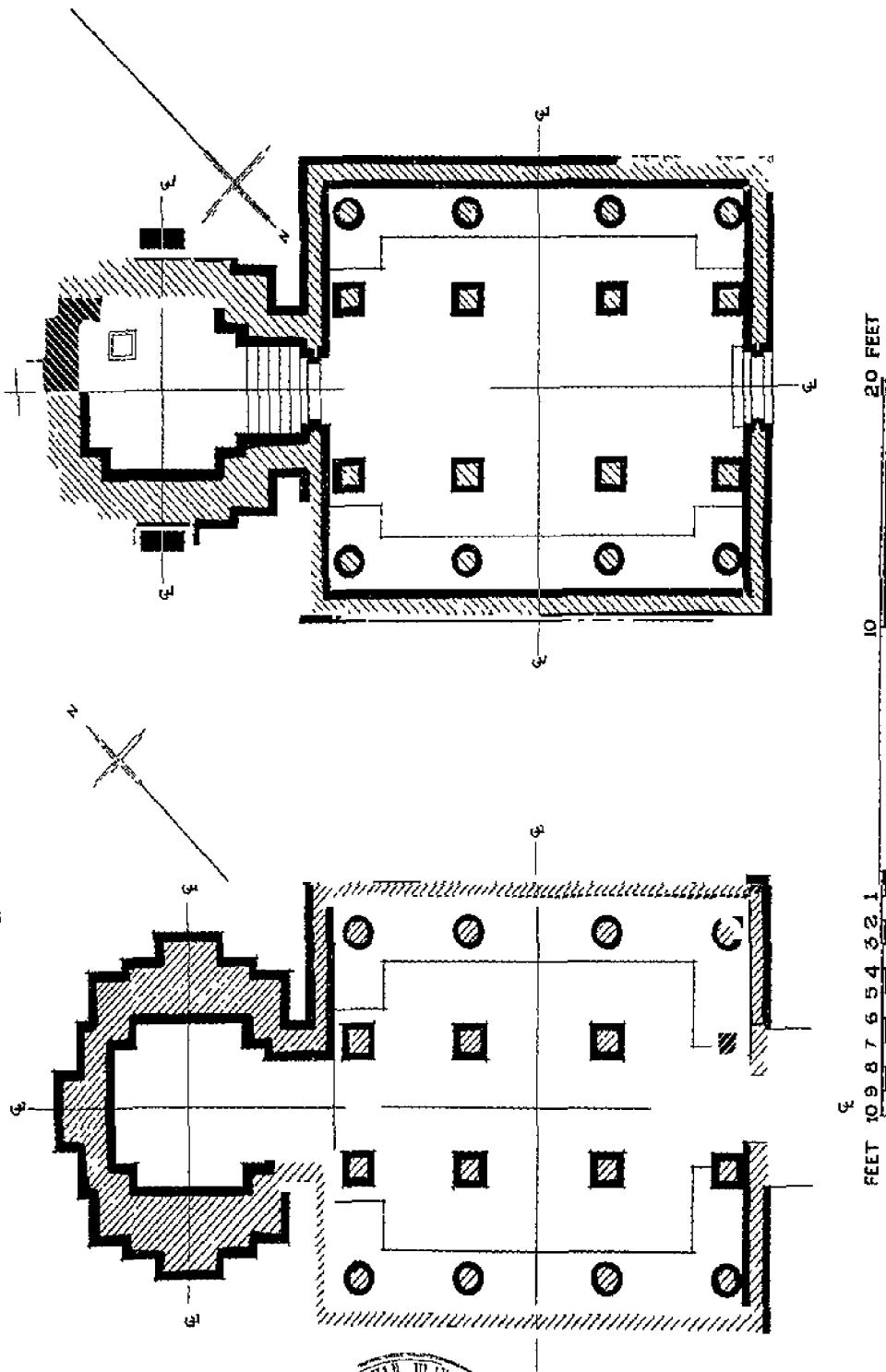


(4) PLAN OF SIVA MONASTERY AT CHANOREH (REWA STATE)











## HAIHAYAS OF TRIPURI AND THEIR MONUMENTS

